

FINE ARTS DEPT.

SCHOOL ARTS

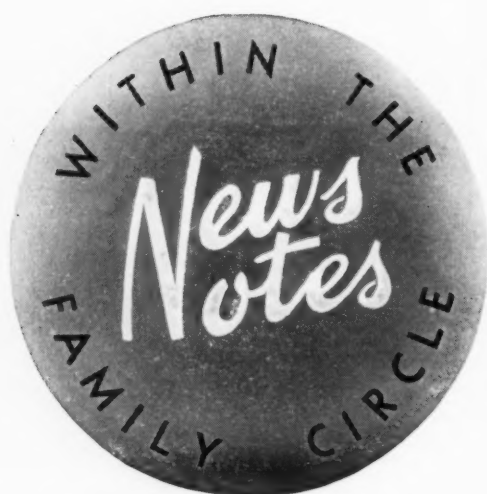


PEDRO
de LEMOS
EDITOR
STANFORD
UNIVERSITY
CALIFORNIA

Man's Struggle for Peace Through Sacrifice is represented by the use of traditional symbols and motifs of Pennsylvania German origin in a design by Esther deLemos Morton
— see page 271 —

NORTH AMERICAN FOLK ARTS
APRIL 1946

VOLUME
45
NUMBER
8
50 CENTS



A NEW CAPEHART FOLIO OF "PAINTED MUSIC"

Here's a folio of six 8¼- by 13-inch reproductions of paintings, just as they were pictured in the minds of the artists as they listened to the music of famous composers, both ancient and modern. Rich with color and emotion, these reproductions delight your pupils by opening a new world of "Musical Pictures" for them to paint from that most fertile of all sources, their own creative imaginations! Portfolio "E" is brought to you by the Capehart Division of Farnsworth Radio and Television Corporation, and the price is one dollar for six pictures, all printed on pebble-finish paper, complete with white, mat-like borders.

Would you like to look at a sample picture with me? See Beethoven's "Moonlight Sonata," painted by Bernard Lamotte. A full moon shines down on the quiet waters of an Old World Lake, and touches the towers of an ancient castle. The deep blues of this picture convey a mood of thoughtful sadness heard only in Beethoven's beautiful sonata.

Here are the other five pictures and their painters:

Bach's "Passion According to St. Mathew"—
Fred Nagler
Ravel's "La Valse"—Bernard Lamotte
Stravinsky's "Petrouchka"—Sergei Soudeikine
Handel's "Messiah"—Bernard Lamotte
Mendelssohn's "A Midsummer Night's Dream"—
Andre Girard

Send \$1.00 for your copy of portfolio "E" of the Capehart collection to Secretary, The *School Arts Family*, 164 Printers Bldg., Worcester 8, Mass., before May 31, 1946.

A BOOKLET ON GEORGE BELLOW'S, AMERICAN ARTIST

is available through the Art Institute of Chicago. This 92-page booklet of paintings, drawings, and prints also contains three biographical sketches by Bellow's friends, Eugene Speicher, Frederick A. Sweet, and Carl O. Schniewind. Written in personal, reminiscent style, these articles make it possible to see George Bellows as the enthusiastic, vigorous personality that his paintings imply.

The versatility of Bellows is proved by the wonderful variety of his works contained in this booklet. He knew how to capture the fleeting expressions of children, the beauty of America's varied landscapes, and the rough-and-tumble atmosphere of the fight rings with equal understanding and ability.

Broaden your pupil's information and understanding with this excellent illustrated reference

booklet. Send \$1.08 for your copy of PAINTINGS, DRAWINGS, AND PRINTS OF GEORGE BELLOW'S to Secretary, 164 Printers Bldg., Worcester 8, Mass., before May 31, 1946.

ANCIENT PERUVIAN TEXTILES

I have just been looking through an illustrated booklet of Ancient Peruvian Textiles, from an exhibition of 50 pre-Spanish textiles. For a moment the attractive designs, intricate weaves, and historical information contained in the foreword carried me away from New England's spring thaw to the culturally rich land at the base of the mighty Andes. Imagine the colorful designs created by the people, perhaps of Asiatic descent, who have lived in this land for generations, spinning the wool of the llama and alpaca and creating beauty with their fingertips. Thanks to the preservative effect of the climate and the industry of the archeologists, we are privileged to learn something of the background of these unique tapestries, painted cloths, brocades, and laces. Imagination will read into the designs the lives of the people who created them, and a more fascinating speculation would be difficult to discover.

You will find descriptions of designs and explanations of the techniques used for each of the pictured textiles, and how your pupils will enjoy creating their own designs, based on the motifs of ancient Peru. Send only fifty-three cents for your copy of ANCIENT PERUVIAN TEXTILES, a publication of the Textile Museum of the District of Columbia, to Secretary, 164 Printers Bldg., Worcester 8, Mass. Be sure to send before May 31, 1946.

WOOD CARVING FOR PLEASURE

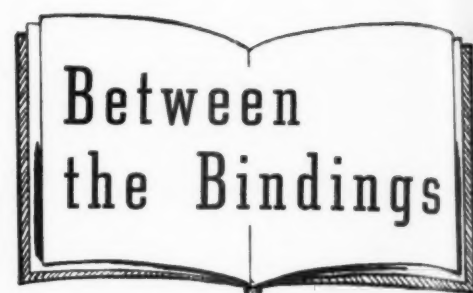
Have you ever had the pleasure of taking a stick and knife and carving out original designs and figurines just for relaxation? Here is your opportunity to introduce this delightful handicraft to your pupils, with the help of the pamphlet "Wood Carving for Pleasure," distributed by the Western Pine Association.

This 23-page pamphlet is packed with information that will help you to achieve success with the very first attempt at wood carving. Starting off with the principles of wood carving, this pamphlet then lists the 22 tools essential for simple carving, with illustrations of the materials and patterns created by various cutting edges. Types of carving come next on the list, and include such important forms as scratch carving, chip carving, low relief carving, bas carving, pierced carving, and sculpturing. You'll find illustrations of all types of carving throughout the pamphlet, some of them so intriguing that you'll want to try your hand at similar objects immediately, and the pattern diagrams make this easy to accomplish.

Send a three-cent courtesy stamp for your copy of "Wood Carving for Pleasure"—only one copy for each teacher. The address is Secretary, 164 Printers Bldg., Worcester 8, Mass. Send before May 31, 1946.

NEW ART COURSES OF STUDY LIST

Just published—64 of the recent art courses of study now being used in states, counties, cities, and towns. 48 for the grades, 4 for junior high, and 1 for senior high. Each course is summarized in a paragraph. This list appears in the March 1946 issue of the *School Life*, pages 14-18. Look it up in your school's copy or in the copy at your nearest public library. A few of these courses are available for loan through the U.S. Office of Education Library, Washington 25, D. C.



Bringing you brief reviews of the better books for your school and personal library

THE AMERICAN CRAFTSMAN

Scott Graham Williamson

The history of American craftsmanship is the history of the nation itself, and here in the interesting pages of this 239-page book are the biographies of the well-known craftsman plus descriptions of their handiwork and methods. 343 illustrations show every aspect of arts and crafts, from glass-blowing to bookmaking. Written about actual persons, this book is as interesting as fiction, for these early American craftsmen were dynamic personalities, opening a new field of promise for a new nation—and our handicraft tradition speaks well for their foresight.

Read about such fascinating personalities as Stiegel, of glassware fame, and his first ventures that led to success—and for interesting sidelights, you'll find such items as Paul Revere's advertisements of his ability to fix teeth "as well as any Surgeon Dentist who ever came from London." This book is packed with incidents that bring to life the "first families" of skill and resourcefulness.

To give you an idea of the broad scope of this book, here are the chapter titles:

American Beginnings	Weaving
What Is Craft?	Ironmasters
House and Housebuilders	Pewter and Other
Furniture Makers	Metals
Craftsmen in Clay	Bookmaking
Makers of Glass	Some Other Crafts
American Silversmiths	Crafts Today

Priced at \$3.00, this big book of craftsmen and objects of enduring beauty they have passed along to us will add appreciation to every course. Send your order for THE AMERICAN CRAFTSMAN to Creative Hands Book Shop, 164 Printers Bldg., Worcester 8, Mass.

PENNSYLVANIA GERMAN BOOKLETS

Have you read the article on page 271 of this issue, PENNSYLVANIA GERMAN ART, by Mildred D. Keyser? You'll be delighted to learn that Mrs. Keyser is the publisher of a series of booklets, titled HOME CRAFT COURSES, on the following subjects: Pennsylvania German Pottery, Pennsylvania Dutch Weaving Patterns, Pennsylvania German Painted Tin, Pennsylvania Germans, Pennsylvania German Painted Furniture, Pennsylvania German Pewter, Pennsylvania German Illuminated Manuscript, Pennsylvania German Architecture. These booklets are priced at \$1.00 each and you may obtain your copies by sending your request to Creative Hands Book Shop, 164 Printers Bldg., Worcester 8, Mass.





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"EASY AS FINGER-PAINTING" could well be used as a simile, for Shaw Finger-Paint was originally developed for pre-school children, and they turn out excellent work. Finger-Painting, however, has long since graduated and today it is enthusiastically practiced by all ages. The procedure is simplicity itself. One. Put daubs of paint in the center of wet paper that has been carefully smoothed out on a board. Two. With a wet hand, using circular movements, rub the paint smooth and cover the paper. Three. For the picture proper, start at the top and work downward, painting the background, then the foreground. Each part of the hand produces a different effect, and colors are blended by adding one on top of the other. When the picture is completed, it is carefully lifted away to dry on newspaper or rough cardboard.

Shaw Finger-Paint, originated by Ruth Faison Shaw and made only by the Binney & Smith Co., is available in quarter-pint, half-pint, pint, quart and gallon containers, also in small individual sets of six colors complete with paper, spatulas and instructions. Free illustrated instruction booklet sent to teachers on request.

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School Arts, April 1946

1-a

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ART AND CRAFT NEWS

WHAT'S HAPPENING

Plastics headline the news, leading in interest all others as material for school art and shop projects. Perhaps you were the one, among the many thousands of teachers we met at the various educational conventions in the past four months, who stopped at our booth and by your own interest and questions confirmed this avalanche toward plastics.

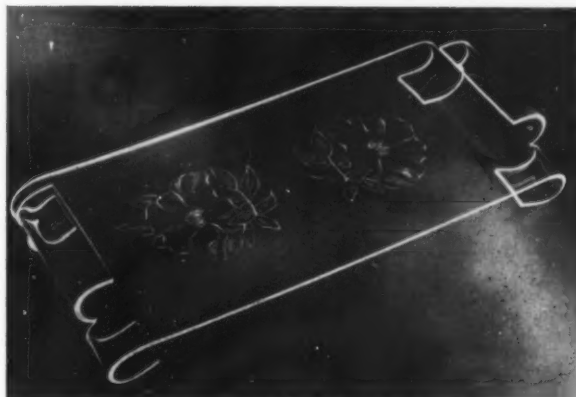
If so, you have heard Ye Scribe plead that you use and develop the new art potentialities of plastics and of plexiglas in particular. The cigarette box, the tray, or the curlicued candlestick should not be the ultimate conception of the use of plexiglas. Exploration and education of its qualities and possibilities belong primarily to the teacher.

Consider a prism of plexiglas—gem-like in more ways than one, it has diamond worth alone in the lessons it teaches about reflection and refraction of light and color. Plexiglas, cut at angles of 42° to 70°, tinted on one side, and, with light shining through, opens a new realm of expression in color. To repeat, plastics have potent, practical values which you as a teacher have the opportunity and responsibility of turning into art.

Having almost reached the place to sign off we began to wonder about the number of readers who follow this column. Because it would be worth much to have your opinion of our editorial efforts we make this offer to you. If you will frankly state: "I do," or "I do not like" your column, or otherwise express your comments, you may select \$2.00 worth of merchandise for a \$1.00 bill attached to your note. There are many items in our 80-page 1946 revised catalogue to choose from and we impose but one restriction, please don't pass this information along to your friends. Our offer is limited to the readers of "What's Happening."

By the way, the tray illustrated above and featured in the March issue of "American Home" is not available in kit form. We do, though, have Plexiglas in sheet form and all the tools necessary to duplicate this tray.

Art & Craft



Courtesy of "American Home"

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No. 3057A—Smooth File	
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No. 3162—Scriber, 4 $\frac{1}{2}$ "	.36
No. 5033A—Sandpaper	
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No. 5038—Amplex Cement	
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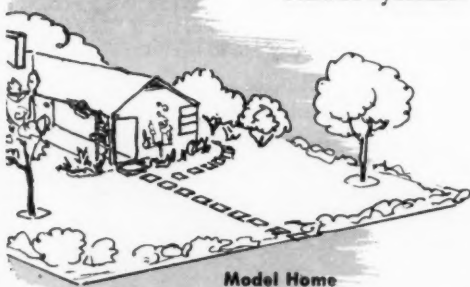
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INTRODUCTION TO APRIL SCHOOL ARTS

by Alliston Greene

★ In this April number we are discussing North American Folk Arts—a subject of great interest to many people. We were about to say, of greater interest to more people than any subject related to the arts—and this may be true. The fabulous prices paid for articles of household use made by the early settlers of this Country warrant such a statement. If art teachers can inspire their pupils with the same practical sense in the making of "things" with the hands, even though the necessity for those things has long since expired, and to "do with a will what their hands find to do," it will do much to promote art education.

Miss Frembling has assembled an excellent group of articles, in which the early arts and crafts of several nationalities of wide geographical location are illustrated. The matter is well presented in her Introductory notes on pages 254 and 255. It will be well to read those pages before attempting any of the work suggested on the following pages. Here you get the atmosphere, the "feel" of the matter, the reason for doing certain things and in a certain way.

We must remember that North America is much greater than the United States, proud as we are of our Country. That Americans were Spanish, or Italian, or Swedish, or Irish, German, or something else a long time before they were Americans. And the arts and crafts with which they were born are the expression of "practical art" in its most convincing and beautiful manner.

★ "Bendito Sea Dios," brought together the family of Don Ygnacio Palomares and guests early in the morning each day, a hundred years ago, on the ranch not far from the present modern industrial city of Los Angeles. Today much of the artistry, both dramatic and hand-wrought, is being revived by those who are intensely interested in the arts and manners of Early California and Mexico. It is an exceedingly interesting and informative article by Virginia Henton on page 256 which every art teacher will find really inspiring as they look for new subjects by which to encourage art appreciation. Truly, "time moves in cycles of change, but the spirit of a people, expressed in their art and music, has an immortality of its own."

★ Art Museums, Public Libraries, and Natural History Societies by whatever name, are increasingly making themselves felt as they open their doors to the young people of our Country to come in and enjoy programs of great interest. A concrete example of this fact will be found on page 259, where the American Museum of Natural History, through its Curator of School Relations and its Supervisor of Guest Services, give an illustrated report of the classes in weaving, jewelry making, pottery, and other crafts conducted by the Museum, and its program of good-neighbor teaching. The art of living happily and understandingly with other nationalities cannot be inculcated in any better way.

★ Spanish-American Folk Art, represented by figurines of Patron Saints, is splendidly described and illustrated by Miss Frembling in her article on page 262. History and art are wonderfully correlated in this article.

(Please turn to page 7-a)

School Arts, April 1946



SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

Jane Rehnstrand
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STANFORD UNIVERSITY CALIFORNIA

Volume 45 No. 8

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April 1946

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Edited by ELIZABETH FREMBLING, Staff Writer

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All communications concerning articles and drawings for SCHOOL ARTS publication should be addressed to the Office of the Editor, SCHOOL ARTS, STANFORD UNIVERSITY, CALIFORNIA.

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AERICAN FOLK ART is the outgrowth of the peoples who came to the New World from Europe. With them they brought some of the "old" in traditions and customs of their native country. Not the least of these was an understanding and appreciation of arts and crafts. Mr. Harold Gregg in his book, "Art for the Schools of America," has this to say: "Art was so deeply imbedded in their background that it has remained an integral part of their lives." This appreciation for art and the beautiful they were to enrich and pass on to their children, for the beginnings of Folk Art in America. To this must be added the Indian, Cowboy, Plainsman, Negro, and Hill-Billy, who are the only true American Folk Artisans.

It is interesting to note, in the final settlement of the United States, the peoples of Europe migrated to approximately the same climatic zones as the ones in which they had been living across the Atlantic. Thus, many sections of America are thought of in terms of the descendants of Europe, who settled and developed them. For example: The North Central States are Scandinavian; New England States—English; Pennsylvania—German; Louisiana—French; California and the Southwest—Spanish.

How and why a development of a folk art? There was a desperate fight for survival in the New World in the



days of the colonists. For relaxation, after working in the fields all day, handicrafts, practical and useful, were developed. The decoration of the home, furniture to go in the home, wearing apparel and other household and farm equipment, became a favorite pastime. Woodcarving, pottery, weaving, quilting, painting, and jewelry are but a few of the crafts which were developed around the fireplace in the evenings. Art became an outlet from hard, monotonous tasks, just as singing and dancing.

It was not until the expansion and the westward movement began in America, that her true folk art was born. The Indian, Cowboy, Plainsman and later, during the Civil War period, the Negro, were to give America her own distinctive Native Folk Art. In it has been recorded the turbulent history of America; its heroes of exploration, expansion and development, and war and peace.

The ballet and opera have done much to preserve the Folk Art of America. Schools have had an even greater part in the continuation and development of the cultural heritage of the people. Not only must the school help to perpetuate this heritage, but it must seek further to develop a more distinctive, beautiful Native Folk Art.

Folk Art in America today is a fusion of races, customs, and ideas. America's Folk Art is in the making.

LOS DÍAS DE CALIFORNIA PASTORAL

VIRGINIA HINTON, Pasadena, California



Patio at Padua Hills, where a Jamaica, a typical Mexican Street Carnival, is staged during the summer season of the Mexican Players



○ RECAPTURE the Arcadian spirit of the Spanish-Mexican era in California, one need but travel some forty miles east of the modern industrial city of Los Angeles to Padua Hills Theatre and Dining Room. This journey back to yesterday is perched on a mesa in an ancient olive grove in the foothills of the Sierra Madre mountains north of Claremont. Here will be found long forgotten melodies being sung to the strumming of a guitar, and dark-eyed, smiling girls dancing the set figures of old Spanish folk dances such as the fandango, to the accompaniment of castenets, or the jota, the Hispanic version of the Virginia Reel.

A century ago, these hills, dominated by Mt. San Antonio (Old Baldy), belonged to Rancho San Jose, and perhaps the story of Padua Hills, with its Mexican Players and handicraft shops, is a continuation of the story of the old rancho. Today, a few miles south of Padua Hills in the town of Pomona, on what used to be the el camino de San Bernardino, can be found the restored ranch house of Don Ygnacio Palomares. Under an old and gnarled wisteria vine, the "T" shaped adobe with its cool corredors (porches) sprawls in the sun—the same sun that drenched the expansive 22,000 acre rancho San Jose, granted in 1837 by Governor Alvarado to young Ygnacio and his friend, Ricardo Vejar.

In those days, this was a vast cattle country, a full

day's ride by horseback from the pueblo de Los Angeles. Ranch life was simple but well seasoned with gaiety, because to these early Californians, who loved life and accepted it without too much questioning, joyous diversion was one of the chief purposes of existence.

Day began for both family and guests (there were nearly always guests) with Don Ygnacio's resounding call, "Bendito sea Dios," Blessed be the Lord, which brought the household together in the sala (living room) in the early light to recite the alba, the prayer of the dawn. After breakfast of a cup of chocolate and a tortilla, the Don and his sons rode out over the rancho, while the Donna supervised the Indian servants in their various tasks of sweeping, cooking, and grinding corn for tortillas, or perhaps the ladies of the house gathered on the north corredor, with its calla lilies and red geraniums, to sew and gossip about the last fiesta—or to plan for the next.

Almost any occasion served as an excuse for festivity. It is recounted that even wash day was a fiesta, when, with children and lunch baskets, the soiled linen was loaded on the creaking ox-drawn carreta, and a gay procession made its way to the nearest spring. In his old age, one of Don Ygnacio's grandsons recalled such an occasion as one of the happiest memories of his childhood.

There were rodeos and picnics, christenings and weddings, and always music and dancing. Often an

arbor was built outdoors for the bailes (dances), which usually continued from two or three days to a week.

To Don Ygnacio and Donna Concepcion, his wife, it seemed only natural that life would go on like this indefinitely. Their children and grandchildren would live in "la casa de Palomares." They would sow and plant, and drive the thriving cattle across the hills. But more and more frequently the heavily loaded ox-drawn wagon trains passed along the road from San Bernardino. They stopped for water and rest, and the Don gave to them gladly and freely. There was room for all, he said. Room, yes, but not for the large and liberal life of the *ranchero*. Happy for the Don, he did not live to see it, the stream of *Americanos* growing and swelling, buying a parcel of land here and a parcel there, orange groves and fences where there had been free range. Until at last nothing was left of the old life but a memory and a dream.

But the spirit of a people is as immortal as their songs and dances. Perhaps it is not an accident but destiny that up in the hills of old Rancho San Jose, where the Indians used to camp, there is an institution, whose object, among other things, is "to promote, foster, and encourage interest in the arts and manners of Early California and Mexico."

Padua Hills began as a community theatre. Claremont is the home of Pomona, Scripps, and Claremont colleges. In 1929, a group from the colleges together with some of the townspeople bought several hundred acres of land in the foothills and on it erected a building of whitewashed brick with tile roof, in the style of early California, to serve as a dining room and theatre. A comfortable foyer with a wide fireplace opens into the theatre and also into the dining

room from which many windows frame views of the surrounding mountains. The theatre portion of the building is of reinforced concrete and will seat three hundred people.

Since to the north and east the mountains lift themselves toward Mt. San Antonio, they called their theatre "Padua Hills" for the ancient university town of Padua whose patron saint is San Antonio.

During the depression, interest in the community theatre waned. Then it was, perhaps, that destiny stepped in. From the beginning, young Mexicans had been employed in the kitchen and dining room. One day the chef was discovered directing a somewhat gory five-act Spanish tragedy with all hands in the cast. The young people were invited to stage their production, and the tragedy was given a public performance "con mucho gusto." Their histrionic ability proved, they were given further opportunities to act, but instead of Spanish tragedies, they were encouraged to play the guitar and violin and to sing and dance the songs and dances they had learned perhaps as children—the old folk dances. This was the beginning of "The Mexican Players," who now give six performances each week.

In 1935, Padua Hills Institute was organized as an educational institution "for the teaching of music, dramatics, arts, and crafts. . . ." Students are of Mexican or Spanish descent, most of them being born in the United States. They are admitted on the basis of their dramatic or musical ability, with no other specific educational requirements. They are given their room and board but no compensation, although they may earn money by working in the dining room. The Institute stresses character building and the value



Casilda Amador in an early California dance on the esplanade at Padua Hills

of useful, even humble, labor as a part of education.

The theatre is in no sense a commercial institution. There may be only three or four patrons, but the play goes on, and the performance will be just as gracious and spirited as that given to a packed house. The deficits are met uncomplainingly by private individuals who believe in Padua Hills and that for which it stands.

And what does Padua Hills accomplish? It gives Mexican young people an opportunity to express the fine artistic things in their background. Besides the dramatic and musical arts, Padua Hills has offered opportunities in weaving and wrought iron work, and the Board of Directors looks forward to an expansion of facilities for handicrafts in the future. Teachers who have brought their classes to visit Padua Hills have remarked that after these visits, Mexican children in the classes displayed a new interest in their own national arts, and with the stimulus, often evidenced an unsuspected artistic or creative ability.

Americans unfamiliar with the rich artistic background of Mexico are given an opportunity for a greater appreciation and enjoyment of this heritage.

Through research, folk music, dances, and customs that might otherwise be lost to the world are being preserved. Folk material is gathered from many sources. The Department of Education in Mexico has given helpful assistance from its own collections of source material. Guest artists from Mexico have made their contribution, and from time to time members on the Institute staff have gone to Mexico to obtain knowledge of customs, music, dances, and costumes. No effort is spared to assure the authenticity of costumes and customs of the localities and periods which are dramatized.

Finally, Padua Hills keeps alive an era in American



The Jarabe Guanajuateno. Miguel Vera leaps over his sombrero in dancing the Jarabe Guanajuateno, with his partner, Hilda Ramirez de Jara

history, which for its unspoiled pastoral simplicity and gaiety of spirit, has been unparalleled. Perhaps, it is not mere chance, but a fitting sequence of events that today Hilda Ramirez de Jara, the vivacious great-great-granddaughter of Ygnacio and Concepcion Palomares serves as dramatic director of Padua Hills on old Rancho San Jose.

Time moves in cycles of change, but the spirit of a people, expressed in their art and music, has an immortality of its own, and it is to this immortality of the spirit that Padua Hills is dedicated.

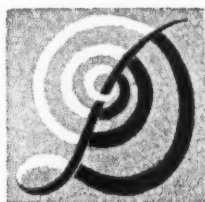


The restored adobe ranch house of Don Ygnacio Palomares, Pomona, California. Built in 1854

MEXICAN INTERLUDE

GRACE F. RAMSEY, Ph.D., Curator of School Relations
and IRENE F. CYPHER, Ph.D., Supervisor of Guest Services

American Museum of Natural History, New York City, New York



Did you ever watch a small Chinese boy of about eleven years of age tentatively nibble a tortilla as he tastes this Mexican food favorite for the first time? All the questions ever asked by the peoples of one country about the strange ways of fellow men from some other section of this world of ours were mirrored in the deep black eyes of Henry Chang as he stood transfixed and watched Senora del Villar deftly turn a thin crisp tortilla on her brazier. Slowly his hand stretched toward her, and he accepted one of these strange pancakes. Nibble followed nibble, until suddenly he looked up smiling and said "Boy, it's kinda good!"

Where did this good-neighbor meeting take place, bringing a young grandson of old China into first-hand contact with a busy mother from old Mexico? Why, right in the great foyer hall of the American Museum of Natural History, in the month of March, anno domini 1944! At this museum they believe that the best way for boys and girls to become good neighbors is for them to see things from the countries of their neighbors and meet people whose heritage is just a little bit different from their own.

In February 1944 the museum reopened its hall of Mexican archeology and culture. This hall had just been redecorated and the many precious examples of the cultures which flourished in Mexico before the day of the white man rearranged. New dioramas were installed which showed among other things a typical market scene in Guatemala, fishermen of Lake Patzcuaro, and the ruins of a Mayan temple.

The staff of the Department of Education at the museum felt that the school children of New York City should have a special opportunity to see these exhibits and also to see something of how modern Mexico is progressing in the field of arts and crafts.

Overnight (or rather over a week-end) the foyer exhibit hall was changed into a Mexican arts and crafts center. The oval-shaped hall was divided into four sections, devoted to silver-craftsmanship and jewelry making, weaving, and textiles, pottery making, and foods and cooking.

Students from the classes in weaving at some of the city's schools worked busily at several small hand-loom and a large floor-loom. These students were assigned for each of the five days through the cooperation and courtesy of the division of art weaving of the New York City Board of Education. Examples of textile work done in Mexico were displayed in a number of cases. Just around the corner other students from the class in pottery-making at New York University busily twirled a potter's wheel and turned out olla. Their models were beautiful vases from Talaquepaque, Oaxaca, and Puebla, representative of the types and glazes coming to us today from the kilns of Mexico.

In section three a member of the department's staff, who is a skilled silver craftsman, showed all the steps and processes involved in turning a flat piece of silver into a lovely etched bowl or pin and earrings. She was dressed in Mexican costume and around her were spread beautiful examples of Mexican jade and silver jewelry from Tasco and Mexico City, so dear to the hearts of our own people today.



Diorama of a country home in South Sonora, Mexico. From such a picturesque setting as this, folk arts are evolved and developed



In colorful costumes, Emily and Rudolph del Villar dance the Jarabe Guanajuateno, a national dance of Mexico

Section four was devoted to food and was one of the most popular. The Mexican senora already referred to stood before a table on which was a metate with ears of corn, bags of Mexican corn meal and chili powder, and a tempting display of typical Mexican fruits and vegetables. No one who stopped to watch her deft fingers pat out paper-thin tortillas failed to accept one when it came crisp and hot from her stove with a bit of mole sauce added.

At one end of the hall available teaching aids from the museum's circulating collection were displayed. These included dioramas depicting many different phases of Mexican life, suitcase collections of clothing, toys, pottery, jewelry, and other Mexican articles, and a series of pictures showing various Mexican costumes. The wife of one of the department's staff members who had toured Mexico recently, presided over this section, dressed in a gay and beautiful china poblana costume she had purchased in Mexico City.

For the past several years elementary schools visiting the museum have come for all day programs planned around central themes applicable to the curriculum. For the week of February 28 to March 3 the topic was Mexico, and the program was especially planned for the fifth and sixth grades where this topic is studied. Let me take you with a class through

one of the day's programs. At 10.30 you and your class arrived at the museum and went immediately with a museum instructor to see the crafts exhibits we have just described and the exhibits in the newly arranged Mexican hall. At 11.15 you went to the auditorium where you saw the motion pictures "Sky Dancers of Papantla," "Arts and Crafts of Old Mexico," and "Treasure Trove of Jade." At 12.00 you went to the school cafeteria where you ate the lunch you had carried so carefully from home. Then at 12.25 you went to the Hayden Planetarium where the special school children's performance was devoted to stars over Mexico. At 1.30 you returned to the Auditorium for a special Mexican music and dance program. This included a demonstration of primitive musical instruments used by the Aztecs and records of Aztec music. These showed the transition from the strange sounding rhythms of the Aztecs to the more familiar melodies influenced by the music of Spain. You also watched the intricate steps of the jarabe and jorangos as danced by a young Mexican boy and his sister, dressed in the colorful costumes of the particular dance.

All this you did if you were from an elementary or junior high school. If you were a high school or university student you came by yourself or with a group of your classmates after school hours. The craft exhibits were particularly appealing to high school art classes and many such groups came to watch and take careful notes. Students from the Spanish language classes in the high schools came and talked to Senora del Villar as she ground the corn on her



Flying fingers weave a serape, using an ancient Aztec design



Young America watches as a Mexican vase is created on the potter's wheel

metate and had an opportunity to try out their speaking knowledge of a foreign language.

Not only did students enjoy their glimpses of Mexico and her people, but adult visitors were just as thrilled over the prospect of a taste of tortillas and the fascination of watching silver craftsmen, weavers, and potters. In fact, every museum visitor from the toddler to his grandfather enjoyed the novel experience of visiting a foreign country through its arts and crafts.

Mexican week was a period of color and life, music and dance, fingers flying over the threads of a loom, and a hammer tapping silver into shape, the hot tang of mole sauce tempered with the smoothness of cornmeal, and a potter's wheel endlessly turning and turning while a shapeless mass of clay assumed lovely contours.

Was it worth while? Should programs of this type be repeated? Yes, And this affirmative answer is based on the reactions of children and teachers alike. The teachers are eager to have more of these programs because they vitalize curriculum topics and make it possible for children to see and handle objects from many different parts of the world. The fact that people were working, dancing, doing, and talking, brought to life scenes which had heretofore existed only in the flat pictures of textbooks or in slides or motion pictures. The advantage of *living exhibits* over static exhibits as teaching aids was apparent to anyone who watched the groups of eager children shyly fingering the bead trimming on a china poblana skirt and talking to the lady who wore it. Mexico is a land of color, and this living exhibit brought this color to children of the New York City schools. Now when they hear a Mexican song they will remember the Aztecs who first beat out its rhythm centuries ago. Yes—when you can see beauty and color in the work done by your neighbor and understand a little of his way of living you have gone far along the road to being a better neighbor.

So successful was Mexican week, as measured by the number of requests received for its repetition, that the museum is now planning to hold a Pan-American week in April 1945, over the period including April 14, when Pan-American day is celebrated.



Senora grinds corn on a stone metate, preparatory to making Mexican tortillas

SANTOS, SPANISH-AMERICAN FOLK ART

ELIZABETH FREMBLING, Palo Alto, California



Madonna and Child. Hand-carved from hard wood, these beautiful figurines were made by a Mexican-Indian janitor and gardener, who did the carving in his spare time. No two are ever alike. This photograph is of the front of one figurine and the back of another

LONG before the Pilgrims landed at Plymouth Rock, the first official expedition was led into the southwest territory, now the site of western New Mexico. It was under the leadership of Francisco Vasquez de Coronado, in the year 1540, that a band of explorers ventured forth into this rocky terrain, inhabited by the Zuni Indians, to seek gold and great riches. Instead, they found a group of people intent on living and enjoying what nature had to afford them. The Spaniards found no gold or precious stones. They returned to Mexico, leaving the Indians to themselves, until the early years of the seventeenth century.

At this time, Spain began her colonization of this new land. Thus the Spanish colonial phase of New Mexican history is considered as having been between 1600 and 1850, at which time American occupation

began. During this Spanish colonial period, the most notable work was carried on by the Padre. It was his life work to bring Christianity to the Indian and to administer to the spiritual soul of the Spanish people, who were colonizing the territory.

No matter where the Spaniard established a home or settlement, his first concern was to place it under the special protection and guidance of one of the saints of the church. Santos, as the figurines representing the patron saints were called, became an integral part of every household. Every adobe house and church in New Mexico had its santo. Long before a Spaniard had a roof over his head, he had assisted in breaking ground for a church. The church was always dedicated to the patron saint of the community and it was never complete without its santo—an image carved or painted, who was the special protector of the community.

Who made the santos? Why were they not imported from Mexico or Spain? What factors contributed to the development of the craft? These are questions to which one can only theorize. Of the origin of the native santos, history tells us very little. No doubt when the first Spaniards moved into the new territory they had religious effigies, made in Spain or Mexico, which were artistically and beautifully designed and made. But as the community grew and more Indians became converted to Christianity, there also grew a need for more figurines. To have the required number of desired santos brought from Mexico was a great deal of trouble and expense. Therefore, as the need for additional patron saint figurines arose, the Franciscan Fathers were ingenious enough to rise to the occasion and supply the demand.

It seems reasonable to assume that the members of the Third Order of St. Francis, "Los Hermanos Penitentes" or "The Penitent Brothers," organized a guild as santomakers and traveled about in the colonies, producing images of saints according to local demand.

Since this order apparently played such an important part in the lives of the colonists and because it is responsible for the development of a folk art, which grows increasingly important, it is interesting to study the background and origin of the Franciscan Fathers.

San Francesco d'Assisi or Saint Francis of Assisi, was born Giovanni Bernadoni, in the town of Assisi in

the year 1182. His parents were Pica and Pietro Bernadoni and his father was a wealthy merchant. During his boyhood he was a light-hearted, gay, pleasure-seeking youth. In 1205 he heard the call to serve Christ. St. Francis then gave up this worldly life and gathered together a group of followers. They adhered to a simple rule of life, which St. Francis wrote and which was approved by the church.

Among his many notable achievements, he founded three orders of the Franciscans. They are: (1) The Order of Friars Minor, to which only the priesthood is admitted; (2) The Order of the Poor Clares, an order of strictly cloistered nuns who spend their life in work and prayers; and (3) The Third Order of St. Francis, for the laymen who cannot enter the other two orders.

The one incident in the life of San Francesco, which has inspired many famous artists to paint his portrait, is his receiving the Stigmata. History tells us that in 1224, San Francesco after forty days of fasting, was visited by a seraph and thus received the Stigmata.

San Francesco died October 3, 1226, near his birthplace of Assisi.

With such a saint as their guide, it is no wonder that the padres, who were rugged as well as scholarly, were to have among them men capable of artistic endeavors. Thus, they either created or inspired the beginning of a new form of art craft, which was to grow in popularity and importance. The craft was probably not under way until the early 1700's, but it is the santos which were made in the eighteenth



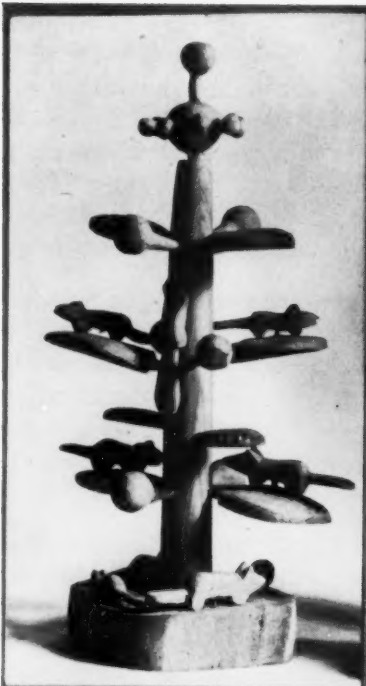
San Antonio, "the saint who belongs to the entire world," according to the Spanish. This is a "retablo" or painted board of this popular Santo



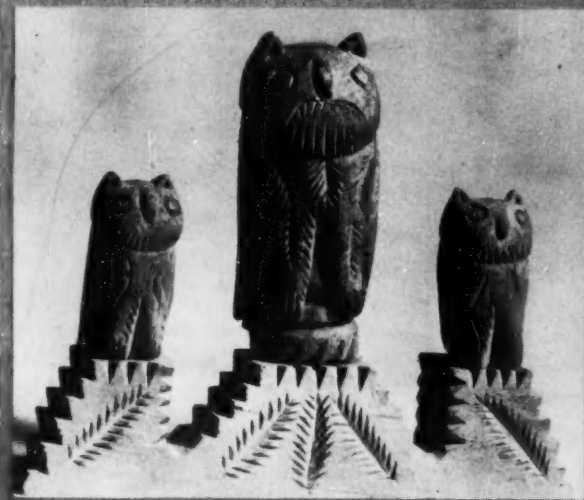
San Isidro Labrador, the patron saint of the farmers. He is always depicted with farm animals surrounding him



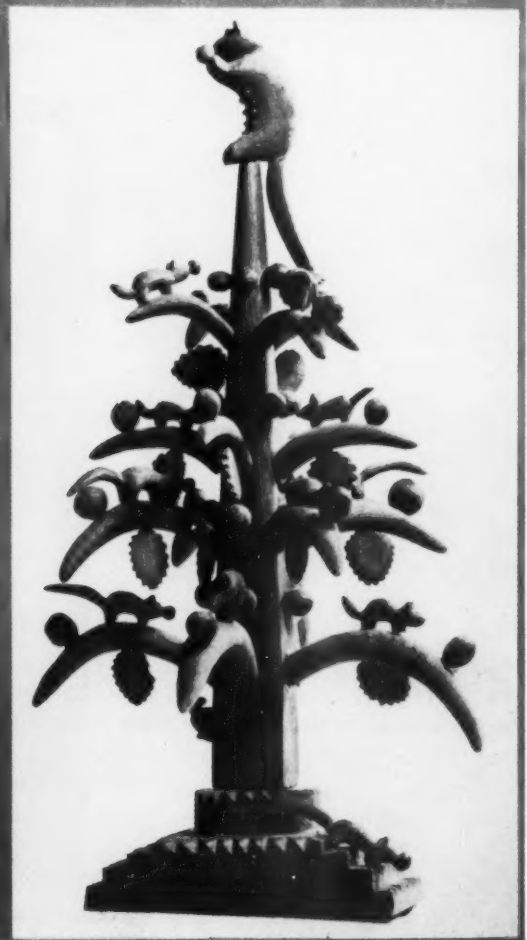
Saint Joseph and the Christ Child. Another "retablo," which is a flat board, painted with pigments obtained from native rocks and plants



Pine trees are here represented with tree squirrels. Made by the native Spanish in the mountain villages along upper Rio Grande River..... Santos carved from wood by the native artists for their churches and home altars. Center figure has been covered with a layer of gesso and decorated with paint. The one on the right, has been covered with modelled, damp leather and then painted.....



Three Owls..... carved by Spanish natives as children's toys...



century, that are the most representative of the art craft.

The technique of the *santo* is exceedingly simple. Such may have been the direct cause of a lack of art training or limitation of materials out of which to fashion the figurine. The material of which the *santos* was made was supplied by the ingenious mind of the *santeros*, or men who made the *santos*. As a foundation, cottonwood was most generally used, because it was readily obtainable in this region. Then, too, it was a soft wood and therefore more easily carved with the crude, primitive tools which were obtainable.

Gesso, another material used in building relief forms, was compounded from native gypsum. This material was more commonly known by the Spanish pioneers as *tierra blanca*. While the method employed by the early *santos* makers of mixing gesso is a lost art, a chemical analysis indicates pinion pitch as their binding medium.

Pigments, used in painting the "*retablos*," painted boards, were probably obtained from native rocks and plants.

The execution of the "*bultos*," figures in the round, was again simplicity in itself. Straight and rigid, the statues were a peasant's simple solution to limitation of materials and primitive carving tools. Because religious art, as the Spanish-American conceived it, was not intellectual but highly emotional, the elements of the craft followed a simple pattern. Nor was there an attempt at realism in the execution of the figurine or portrayal of facial expression. All features were simply but effectively stylized.

Since the *santo* was an institution, an important part of the everyday life of the pioneer, it is not surprising to find a large group of the saints represented. Legend tells us that a saint was the patron saint of a home and asked favors of only so long as results were forthcoming. If, in the course of trial, the saint failed to grant favors, then another took his place. That such a practice existed may or may not be the case, but it is definitely an established fact that thirty-one *santos* were regarded as patron saints in New Mexico. To them was entrusted the destinies of the church and the community, as well as the small cares of the everyday world. It was the *santo* to whom the people appealed in the time of strife, danger, and need.

The only picturization of the apparition on American soil of the mother of God is Our Lady of Guadalupe. Of all the saints she was held most dear to the hearts of the Spanish-American, and most of the churches constructed in the new world were dedicated to her.

Next in popularity was San Antonio; "*El santo de todo el mundo*," the Spanish said of him, "The saint who belongs to the entire world."

The Holy Child of Atocha was also popular, but as to the origin of this picture historians are not certain.

Probably the most understandable saint to which

the Spanish colonist prayed and asked help was San Isidro Labrador, the patron saint of the farmers. He is always pictured in the garb of a tiller of the soil, with domestic animals near at hand.

Each saint was a special intercessor for some reason or another. To list all of them would be a major task. However, several examples of saints and their special duties are as follows: San Antonio assisted in locating lost or strayed articles; Santa Barbara was a protectress against the dangers of lightning and storms; San Jose became the protector of the home and as such was appealed to for a happy marriage and a happy death; San Marcos assumed the responsibility as protector of business matters; and lastly, San Cristobal was the patron saint of the traveler.

So important was the patron saint to the Spanish-American, that they celebrated a feast day for the *santo*. It was greeted with enthusiasm by the people of the community. The fiesta began with the religious ceremony of mass and a sermon. Then came a procession, in which the *santo* was carried throughout the village. It was carried on a *parijuela*, to the accompaniment of prayers, music, and the chanting of the litanies. During the procession there were periodic interruptions by the firing of *caramplones* or ancient muskets.

After the religious ceremony came the festivities. It was a gala day, one long anticipated and then long remembered and cherished by all. The *caballeros* and the *senoritas* in their most colorful, finest costumes, attended en masse. Quietly, in one corner, one eye exposed in Moorish fashion from under their *tapalo*, sat the *viejitas*, also well represented. It was a day of thanksgiving and rejoicing.

How was a *santo* usually rewarded for a favor requested and granted? When a request was granted by a *santo*, it was the usual practice to reward him in some material way. Since the images were dressed in clothes, it was customary to make new clothes for the figurine. However, the old suit of clothing was not removed. Therefore, the bulkiness of a *santo*, due to his innumerable robes or suits of clothing, attested to his efficiency in granting favors.

A *santo* was never discarded among the faithful New Mexicans. If it was broken or had outlived its usefulness it was burned. The ashes which resulted from the burned *santo* were carefully gathered and put away for Ash Wednesday ceremonies.

Artistically, the *santo* has enriched the primitive art of America, so that as time goes on and more is discovered about them through excavations and literature, the *santo* becomes increasingly important as a phase of art. Elaborateness of technique and perfection of style does not necessarily make art. Art springs from the soul. Art is an expression of the soul. Simplicity of understanding of form and materials made the *santo* more beautiful artistically, because it was given something more than just a beautiful shape or perfection of execution. It became a symbol. A symbol that lived and had a meaning.

FRENCH HERITAGE IN NEW ORLEANS

JOSIE DI MAGGIO, New Orleans, Louisiana



This old engraving shows the early horse car in use upon the city railroad of New Orleans



HAT the Mardi Gras is so closely allied with French tradition in New Orleans is not at all difficult to understand; for, while the revelers were making merry during Mardi Gras in France, in the year 1699, Pierre Lemoyne d'Iberville and his followers entered the mouth of the Mississippi on barges. Upon landing they set up the cross and arms of France and claimed Louisiana as a French colony. However, it was not until some nineteen years later that Bienville d'Iberville began to clear the land near the river and set up a colony.

Louisiana, like many another territory in the new world, has had a long and turbulent history. For many years the Louisiana Territory was used as a pawn by the European rulers. So interchangeable was its governing factors that one is not surprised to find influences from other European nations side by side with those of France.

In a secret clause, in the Treaty of Paris, 1761, Louisiana was given to Spain by France. However, it was not until 1767, when the first Spanish Governor, Ulloa, arrived to take possession of the territory, that this secret clause was made known to the French colonists. The colonists were so antagonized by such proceedings that they gave Ulloa and his staff a hostile reception. Ulloa lost no time in returning to Spain.

When Count O'Reilly arrived in 1796 and raised the flag of Spain in the Place d'Armes, he brought with him 3,000 troops to enforce his will. He was an aggressive governor, and under his regime New

Orleans became Spanish in architecture, customs, language, government, and business.

Nevertheless, one conclusion can be drawn from all this change of ownership and the influence of many languages, customs, and creeds. It has served to make New Orleans one of the most fascinating cities in the new world. A French-Spanish-American city, it is historic and romantic, as well as a unique, foreign-flavored metropolis.

The French and Spanish adventurers of the Eighteenth century brought their musical language and architecture, both of which are still much in evidence in this fair city. Wrought iron balconies, patio courtyards and long, door-like windows, are still to be found untouched and preserved in the Old French Quarter today. Even now, in this quaint city, sidewalks are referred to as banquettes, and verandahs are more descriptively called galleries.

Along the famous Rue Royale in the Vieux Carré, are to be found world renowned shops, antique stores, and historical sites. Vieux Carré is literally translated "Old Square" and refers to that section which is the Old French Quarter. Here, side by side, one sees French Colonial and Spanish Colonial architecture. The Rue Royale, its main street, so to speak, was the first street in the city to be paved. Many of the buildings on this street have been preserved and from a study of the more typical examples, one is able to catch a glimpse of French Colonial architecture.

Fearful lest a superstition grow around the famous and beautiful St. Louis Cathedral, because of the great number of funerals held there, the Church of St.

Anthony of Padua was built in the Vieux Carré in 1826. To the Creoles, the white descendants of the European colonists, it was known as the "dead church." This was due, in part, to the fact that after its erection all funerals were, for a time, held there.

As one proceeds through romantic Old French Town, one cannot overlook the beautiful family homes of some of the more prominent citizens of this charming city. There was the Brulatour Family Town house, whose famous courtyard is unsurpassed in romantic beauty. The Miro House was built in 1784 by Governor Miro, a Spanish Commanderia. Cas Hové was built in 1797 and is still today one of the finest example of Spanish architecture to be found in Old French Town. And lastly, the spacious home of the Le Monnier Family, which later became immortalized as the locale of the well-known novel, "Sieur George" by George W. Cable. The original three-story home was built in 1811. A fourth story was added in 1876.

French, as the colonists of New Orleans were, is evidenced in their love for the opera and drama. Many fine theatres, which were well sponsored and patronized, are still to be seen as one explores the Vieux Carré. The first theatre in the city was the Tabary Theatre, built in 1791 and active until 1807. It had an exciting and auspicious beginning. In 1790 a company of French players, on tour, presenting their plays in San Domingo, were forced to flee when uprisings broke out suddenly and violently. They chose New Orleans as their haven and until the theatre was completed, gave performances for a thrilled and appreciative audience, in tents and empty buildings. The Tabary Theatre is also famous as the place in America where an opera was presented for the first time.

The Theatre St. Philippe was the second such enterprise in New Orleans. It was built the year following the closing of the Tabary Theatre. A rival to the St. Philippe was the "Orleans," built a year after its construction. The "Orleans" was famous for more

than half a century in the history of New Orleans drama.

The "Old Camp Theatre" or "The Camp," as it was more familiarly, affectionately called, was the first American theatre in New Orleans. It was built by James Caldwell on Camp Street between Gravier and Poydras. The opening date was May 14, 1823, at which time the Reynold's Comedy, "The Dramatist" and the farce, "The Romp," were presented. For a great many years "The Camp" stood alone in that particular section of French Town. Following a rain-storm, when the streets were wet, the theatre was reached by one-way planks over the mud. However, such a precarious situation was not one to discourage or hinder the drama critic, for the theatre was notably successful. It had the distinctive honor of playing every famous dramatic artist of the time. National Drama had its beginning here in this building. "The Camp" later became "Armory Hall," and as such stood until 1881.

The First St. Charles Theatre was also built by James Caldwell, about twelve years after "The Camp." Fondly known as "Old Drury," it was exceeded in size and splendor only by the opera houses of Milan, Vienna, and Naples. The opening plays were: "The School for Scandal" and "The Spoiled Child." When it was destroyed by fire in 1842 immediate plans and preparations were made for its restoration.

Lastly, the "Le Petit Theatre du Vieux Carré," or better known, "The Little Theatre," is famous for having preserved the best type of French Drama.

The French Opera House opened December 2, 1859, at which time "William Tell" was presented. Until 1915, when the famous opera house became only a memory, every famous European and American opera star had performed on its magnificent stage.

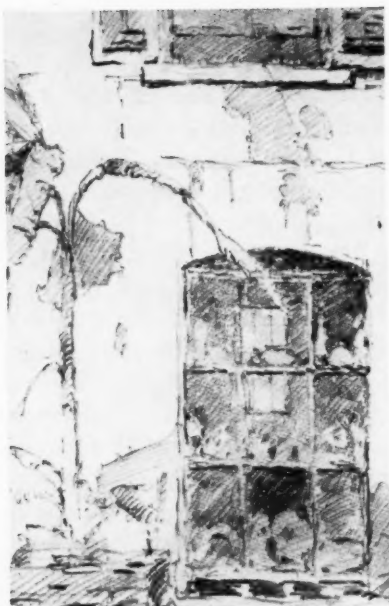
Nor would the story of New Orleans be complete without mention of the pirates who sought refuge in its port. During the French and Spanish occupation of



Madame John's Legacy, the oldest existing residence in the Mississippi Valley. Captain Jean Pascal built this "raised cottage," a typical French style of architecture in New Orleans. Upon his untimely death at the hands of the Natchez Indians in 1729, his widow inherited the home. Its popular name has been inspired by the well-known novel by George W. Cable



The Cabildo, one of the most notable museums in the United States, built and donated to the city by Don Andres Almonester y Roxas. It was originally intended to house the Spanish Legislature of the Province



In the Brulatour Court is to be found a typical French architectural window. It was built in 1816



The St. Louis Cathedral, one of the most famous churches in North America, was erected in 1794. It is also a gift to the city from Don Almonester



Courtyard of Governor Claiborne, the first American Governor of the Territory of Orleans

New Orleans, the Café de Refugies was used as a gathering and meeting place for the pirates, as well as European criminals and smugglers. On Bourbon Street stood the blacksmith shop of Jean and Pierre Lafitte. Jean Lafitte was much more famous as a pirate than blacksmith. However, these two brothers, for invaluable assistance rendered in the Battle of New Orleans, were granted full pardon by the United States Government.

The Old French Market on Decatur Street, from St. Ann to Ursuline Streets, was a site originally used by the Indians as a trading post. In 1790 the Spaniards began to use it for similar purposes, and in 1791 built the original market building. Traditional refreshment places, for Orleanians, are the coffee stands located at either end of the building. The meat market was built in 1813 after designs by Piernas, while similar plans by Pilie were used in 1828 to build the vegetable market. A place of romance, the Old French Market stands today a symbol of the past. Because of the colorful European background of the people to be found there, with their fusion of many tongues, this market offers much in the way of inspiration to the artisan and historian.

When Bienville d'Iberville began to plan the town-site of New Orleans, he employed as surveyor Adrienne dePauger. His instructions were to mark off one hundred square miles on the bend of the river, hence the familiar reference "Crescent City." The result of Bienville's planning and dePauger's surveying was to be the capital of France's colony. One of Bienville's most notable contributions was the Place d'Armes. It was in a sense a public square wherein historical events were enacted so that the people could attend the ceremonies.

Among the men who figured prominently in the planning and building of New Orleans, was Don

Andres Almonester y Roxas, chief of realtors. He was also one of New Orleans greatest benefactors. In the course of his lifetime he founded a fortune, which he left to his daughter, the Countess Pontalba. With this money the Countess carried on the work her father had begun. As a result she too became a prominent figure, as her father before her, and for this reason her name is still associated with certain landmarks in New Orleans.

Don Andres Almonester y Roxas gave New Orleans two lasting monuments of typical Spanish architecture—the St. Louis Cathedral and one of the most notable museums of the United States, The Cabildo.

The St. Louis Cathedral has the honor of being known as one of the most famous churches in North America. It was built in the year 1794 and donated as a gift to the city by Don Almonester. He is buried in his cathedral.

The Cabildo was built a year later, 1795, and its original purpose was to house the Spanish legislature of the province. Probably more notable were other events which took place within its walls. The first Protestant religious service conducted in New Orleans took place in a room on the second floor. In 1803, the Louisiana Purchase was formally signed in one of its rooms. Until it became a museum, it was used as a city hall and court building.

One last mention of the typical French type of architecture to be found in the Crescent City is the Napoleon House. It was built by Girod, a wealthy New Orleans merchant. There was a plan to rescue the exiled, fallen Emperor of France and bring him to New Orleans to spend his last days. As the house was being rushed to completion, there came news of the death of Napoleon. Nevertheless, although Napoleon did not live in the house, it is still referred to as the Napoleon House.

The birth of the Mardi Gras in New Orleans was unplanned and unexpected. On the eve of Mardi Gras in 1827, a group of young men, who had just returned from schooling in Paris, rushed up and down the streets in fantastic costumes and masks. They beat on pans and cowbells, danced about throwing flour and yelling loudly. Some blew whistles and horns. They vanished into the night after this wild orgy and the incident was forgotten until 1837, when the first Carnival and street parade was organized.

Carnival in its origin was the period in which the Church allowed revelry and festivity, as a pre-Lenten indulgence. It was the period from Twelfth Night to Ash Wednesday and since Easter is a movable date, so is Ash Wednesday. However, the Twelfth Night Revelers ball is always held January Sixth, twelve days after Christmas.

Mardi Gras is French for "Fat Tuesday," and is the last day before Lent. In its final interpretation it means "Tuesday on which meat may be eaten." The word "Carnival," comes from two Latin terms: "carne," meat, and "vale," farewell. Thus, in its broader sense, carnival is the period before the world dons sackcloth and ashes, bidding "farewell to meat" for the forty days during Lent. The tradition of both carnival and Mardi Gras has its beginnings deeply embedded in the history of Christianity.

The development of the Mardi Gras did not continue too rapidly from 1837 on, due to depressions, misfortunes, weather, and catastrophes. Then in 1857 the Mistick Krewe of Comus was organized and had its first parade that year. They used as their theme Milton's "Paradise Lost" and depicted scenes and characters from this great classic. The Ball,

which was held at the Varieties Theatre, carried out the same theme.

Carnival Balls which precede Mardi Gras, are held nightly in honor of each Krewe. They are not merely dances, but are elaborate and lavishly staged affairs, truly a rich and swirling prelude to a period of quiet. They express gaiety and romance, and are designed to represent in tableau and costume some story of high romance. Some of the outstanding themes which have been represented and remembered for their lavishness are the Fairy Tales, Arabian Nights, famous historical characters of the world, heroes from mythology, and many such others.

The various "krewes" are responsible for the theme of the ball, its staging and costuming. They must also determine the duties of the various members of the organization and plan the ballet for the tableau.

In March 1872, the first Carnival Parade was held in New Orleans. It was Lewis Solomon who conceived and planned the idea and as a reward, was proclaimed Rex. So elaborate was the affair to be, that business men were asked to donate money for its staging. With the contribution the business man automatically became a "duke." Costumes were borrowed, by the participants in the parade, from Le Variety Club. The procession, led by Solomon as King Richard II, set the pace for the annual Carnival event during the closing phase of Mardi Gras. The official Carnival song was designed as "If I Ever Cease to Love," and tradition was born.

The procedure of the Mardi Gras follows more or less a set pattern. His Majesty, on the eve of Mardi Gras, which would be Monday, arrives at 3.30 p.m.

(Continued on page 8-a)



Mardi Gras, a part of the tradition of New Orleans, has had a long, vivid history. Here we see a typical ceremony connected with the arrival of the King and the Coat of Arms used by Rex in 1875. Within a few seconds after the arrival of the King on Mardi Gras Eve, New Orleans becomes a gay, colorful city, its "subjects" costumed and masked. Dancing, parades, pageantry, merriment, and revelry hold sway for over twenty-four hours. It is the time when "beggar becomes king for a day"



Woven Coverlet. These coverlets were double weaving, reversible and were made of home grown and home spun flax warp with vegetable dyed wool weft. Motifs taken from Illuminated Manuscripts-Fraktur. Illustrations by Louise Edye

PENNSYLVANIA - GERMAN ART ■ ■ ■ ■ ■

MILDRED D. KEYSER, Plymouth Meeting, Pennsylvania
Drawings by: ZOE T. KAUFFMAN, Cheltenham, Pennsylvania



WHEN thinking of Pennsylvania German Art, it is essential to consider first the origin of the people who became our Pennsylvania Dutch Folk and the nature of the conditions under which they lived. They came from the lower Rhine Valley, which is a large and fertile valley known as the Palatinates. This large territory touches Italy, France, Switzerland, the Netherlands, and parts of Germany called the Palatinate Valley. A Palatinate was a small principality or dukedom ruled by independent rulers, for there was no Germany as we know it today. Hence, if your ancestors came over to Penn's Woods before 1808 and they were part of this emigration, you are Pennsylvania Dutch, or, more correctly speaking, you are Pennsylvania German.

This rich Rhine valley also is the crossroads of Europe, a veritable melting pot of races and peoples. Travellers going north or south, east or west, in Europe go through this picturesque country—The Crusaders, the Moors, the Huns into Rome, the Romans into England, on indefinitely; many cultures are mingled here.

It has been a battleground from the beginning of time; the scene of wars between other races and cultures, as well as fighting among the Palatinates themselves.

The people who later became our Pennsylvania Dutch were not allowed to own their own land because they did not belong to the State Church. The practice was to put them on a poor or over-worked piece of land, and when they had restored it or built it up to richness and fertility, they were removed to another poor strip and the good land was given to some powerful or prominent family. By this process of eternally and hopelessly building up, they became expert farmers. Of course everyone knows of the religious persecution which they endured.

When William Penn first settled Pennsylvania, his people were mostly traders, and he realized if he wished to make his woods pay he must get craftsmen and farmers. He knew well the people from this valley because his mother was from the Netherlands. He, then, sent agents to recruit settlers. In order to get these home-loving people to leave their homes, he promised them three great psychological lures: (1) they could have religious freedom; (2) they could own their own land; (3) they could have one thousand years of peace.

This mythical one thousand years was called by them "The Lily Time," as you might say Golden Age. The lily was chosen because they were told wherever Christ walked the Red Lilies grew. These lilies were the wild tulip of Persia and Palestine. As a symbol, everything they made bore the tulip to such a degree that their pottery is called Tulip Ware. The children's mittens, the cookie cutters, the top crust of the pie, the iron stands, the date and tombstones, the barns, every conceivable space, every article of everyday use, were decorated with the Lily.

Since a great many of their designs are strictly Persian, we see the tree of life, or Tulip tree, in many of the designs. Because they were a pastoral people, the earth and the seed are very important in the designs. Hence we have the earth, the blade, the flower, and the seed. At the base of each design the blades are enlarged to represent God's goodness and truth feeding the tree of life. Little birds smell the flowers to show they have odor, (a) something you cannot see but you know is there, as the presence of God. Sometimes the flowers are twirling, (b) to show the wind is blowing, again the presence of God.

The peacock (c), was an essential on every farm and is often represented in the designs as looking at his tail. This is natural since his tail is a sign of rebirth. He gets a new one every year and the big blue dot is the eye of God and reminds you of His presence, just as the narrow door reminds you of the straight and narrow path and the low door reminds you to be humble.

The pelican represents self-sacrifice and is a bird depicted as picking its breast to feed its young. Since no Pennsylvania Dutchman ever saw a pelican, as he called it, a great variety of imaginative birds represent this symbol. The distelfink, often mistaken for the pelican, was a thistle thrush (so-called because it eats thistles) and was a singing bird in a cage.

Naturally, the dove (d) is as important in this art as you would expect all symbols of peace to be.

One important plate shows doves entwined to form the heart of God. The original of this plate is in a German Museum and shows the double eagle, with the war-like symbols of the arrows, the hatchet, and a bundle of sticks in its claws. Over the heads of the eagle the imperialistic crown is shown. The Pennsylvania Dutch takes the same designs, with a few strokes makes doves entwined, and places the tulip in the feet and, amusing as it seems, the olive branch is growing on the tulip tree. Over the heads of the doves the open tulip is shown with active lines running from it showing odor and the presence of God.

An interesting change shows the Assyrian tree of life (e) called Som. From the sap of this tree they made an intoxicating drink and from rams' horns poured libations in their religious ceremonies. Hence the Som is seen with its honeysuckle-like blossoms arising from the rams' horn. Since the craftsman knew nothing of rams' horns and libations he simply enlarged the two leaves at the base of the design and added handles to the rams' horns and made an urn to represent the earth.

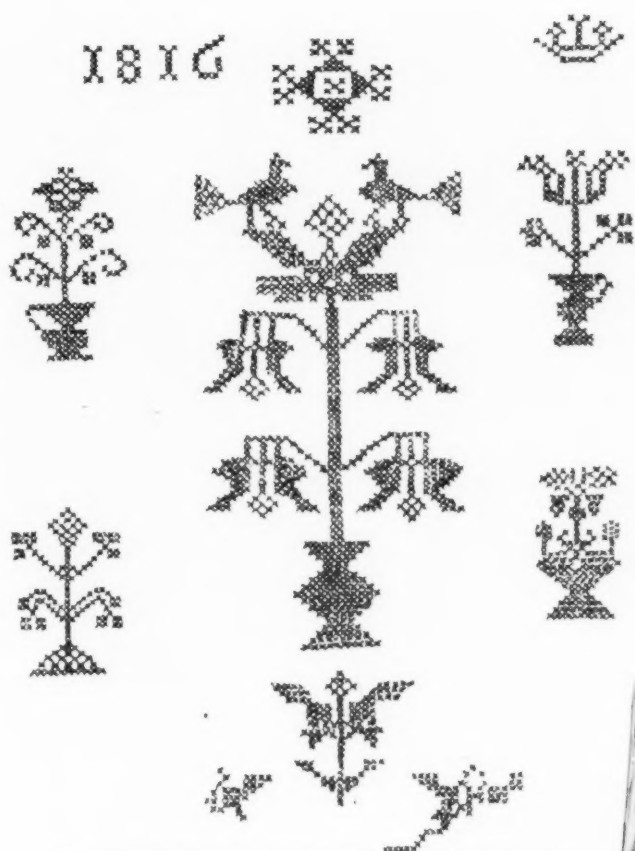
Another important art form is the diamond made by two triangles. Variations of this form appear again and again and are indispensable. They come from the heart of God traveling down to earth, and the heart of man traveling up to God. When they strike a perfect balance (f) we have the star of David, or symbol of perfection, or God. The earth (g) is represented by the heart of man, the waving line, the urn, and the double triangle.

(Continued on page 10-a)





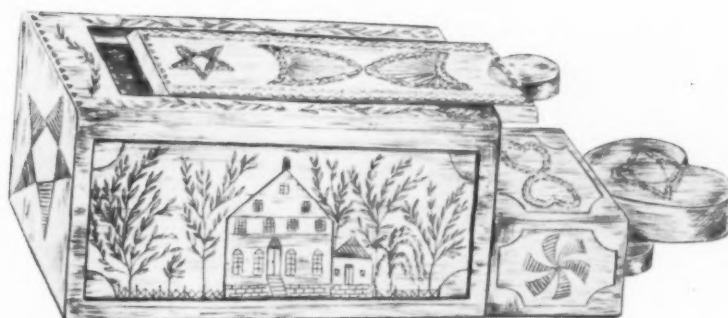
Top, left—Painted Tin Tea Caddy. The lid was used to measure the tea. *Top, right*—Enamelled Glass Beaker by Stiegel. *Lower, left*—Stoneware Jug of Salt Glaze. The blue flowers were free and bold, very often finger painted. *Lower, right*—Painted Wood Box. It was used to hold pepper. Lehn Ware. The Pennsylvania-German skill in using the material at hand is well known. Even the paint was made with indigo, vegetable dyes, or clay colors. For a red chest, grind red clay, one part by weight, which has been baked in the oven or on the back of the stove. Mix with three parts, by weight, skimmed or sour milk. Add a small quantity of linseed or neat's foot oil. Egg whites may be used to make the color stick fast. Egg white was used in the illuminated manuscripts to give gloss as well



Cross-stitch from a Towel. These towels were embroidered with symbolic designs and were used for everyday use, so that the kitchen would be clean and neat. The bottoms of nearly all of these towels were embroidered in an elaborate drawn work which displayed birds and tulips to advantage. This drawn work closely resembles crochet or filet lace



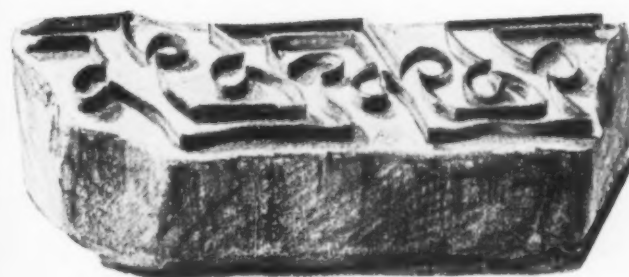
Carved Wood Chicken



A Chip Carved Pencil Box. This box was cut from a solid block of wood. Notice the hearts and the whirling star. The five-pointed star is unusual among the Pennsylvania-Germans. More often, the six-pointed star is used



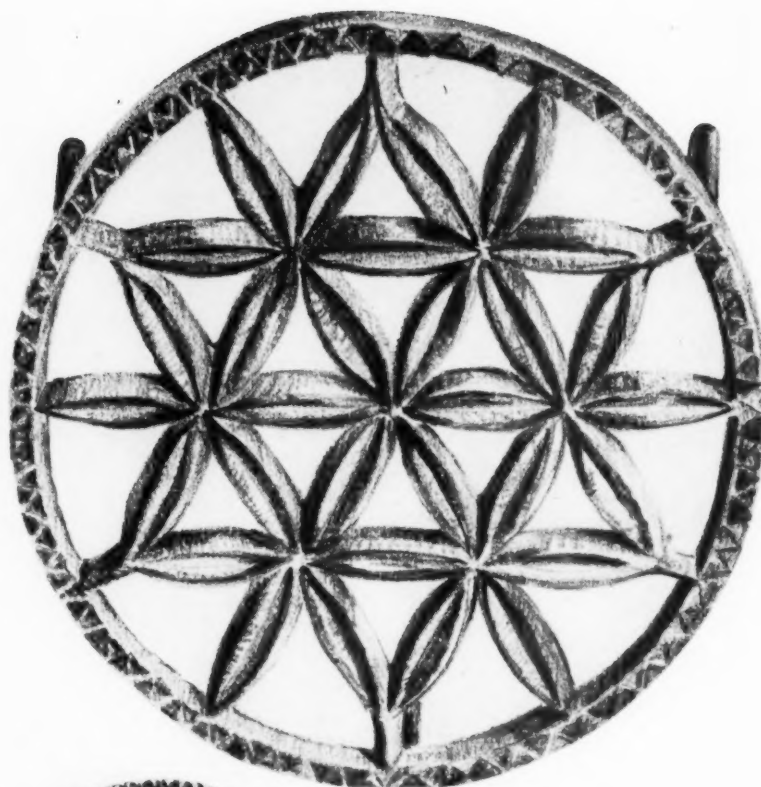
Pennsylvania-German Pottery, made by the author. The three main types of pottery made and used are illustrated here. From left to right: Polychrome, Sgraffetto and Slip-painted



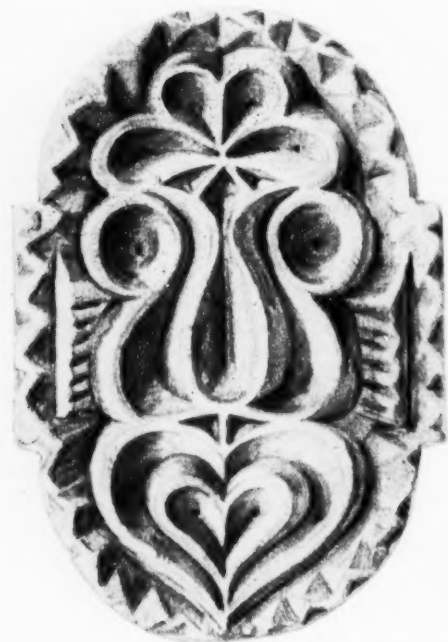
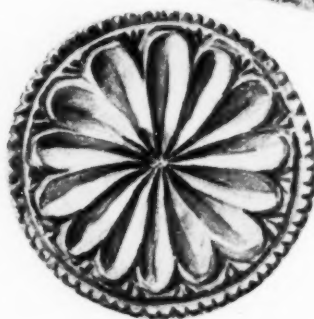
Copper Inlaid on Wood, used for block printing textiles. The Block Print: Pad a table with soft cloth or sand distributed evenly. Stretch the cloth to be printed over the table. Lay a piece of felt in the bottom of a shallow pan, cover the felt with the dye in moist form. Dip the block into the dye, press firmly on the unwrinkled cloth. The sand or soft cloth underneath allows the cloth to be pushed up into the block to make lighter designs on the edges



Butter Molds of Chip Carving. Each housewife has her own distinguishing butter mold to make her butter known at the grocery store where she traded butter for sugar and spice



An Iron Stand, or Tripod. These were used in fireplaces upon which pots were placed

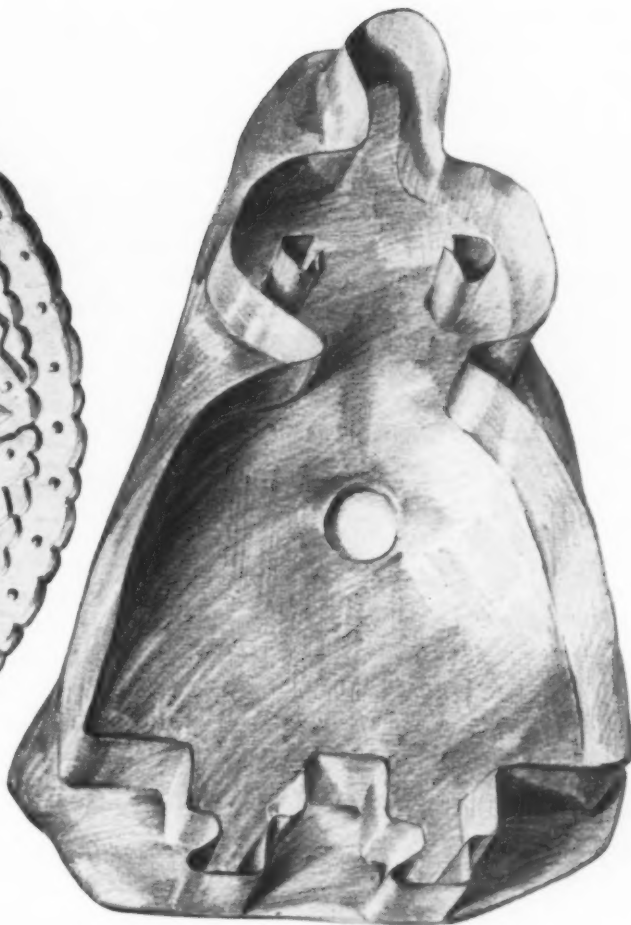


Drawing of a plate by Georg Hübener, 1786. Now in the Pennsylvania Museum, Philadelphia. Observe the beautiful spacing and distribution of light and dark





A Wood Pie Board. The top crust of the pie was rolled on the board. Some of these boards are more elaborate and depict the nativity and the lives of the apostles. The boards were used sometimes for Christmas cookies. The Chinese say that when the American people can make a beautiful dish in which to eat rice, they will know true art. When a people can make such a beautiful implement just to make a lovely pie or cookie, they do know what art is



A Gingerbread or Cookie Cutter of Tin



Springerle or Christmas Cookie Mold. Made of pewter



Home-made Box Covered with Hand-blocked Paper. The colors are blue and white with red. Block printing was called Blaudruck or blue print due to the fact that indigo was generally used

VANISHING AMERICAN LANDMARKS

WILLIAM S. RICE, Oakland, California



STIEGEL GLASS CUP AND BOWL



ELIZABETH FURNACE STOVE PLATE



STIEGEL POCKET FLASKS



HERE is, perhaps, no section of our own country richer in old landmarks than Southeastern Pennsylvania, which includes the counties of Lancaster, York, and Berks. The outskirts of Philadelphia, too, are surprisingly rich in material of this sort. The collector of antiques, which include architectural constructions of various kinds, would hardly expect to find much material of this sort in the immediate vicinity of populous cities, but, much to the surprise of the relic hunter, it is in just such unexpected places that his search is most richly rewarded.

Lancaster County is an especially good field for exploration by the landmark hunter. The reason for this is that many of the prominent families in this section are descended from pioneer stock and are naturally a conservative class. The early settlers from various parts of Germany, where fine craft work of all sorts originally flourished, brought with them many customs and traditions from their homes across the sea, which still persist.

The so-called term "Pennsylvania Dutch" applied to these people is a misnomer. It originated when English-speaking people misunderstood the German word for "German" (Deutsch) and thought it meant Dutch. This term has always stuck in spite of the fact that their ancestors did not hail from Holland.

Various scattered settlements were made in this state which resulted in varied industrial activities each of which is as individual as the settlement itself. Notable among the Lancaster County settlements is Ephrata on the banks of the Cocalico Creek where a curious pile of buildings, inspired by the architecture of medieval Germany, antedates the Revolution. Here was set up the first printing press in America. The citizens of this united community not only printed religious books and tracts of their society, but created exquisite hand illuminated books and hymnals of extraordinary quaintness and beauty. Several well-preserved specimens of these hymnals have been the property of the George H. Danner Museum at

Manheim. It is not, however, with such antiques that this paper intends to deal; but rather with such architectural landmarks as covered bridges, stone-arch bridges, old springhouses, barns, lime kilns, mills, and quaint "Dutch" farmhouses.

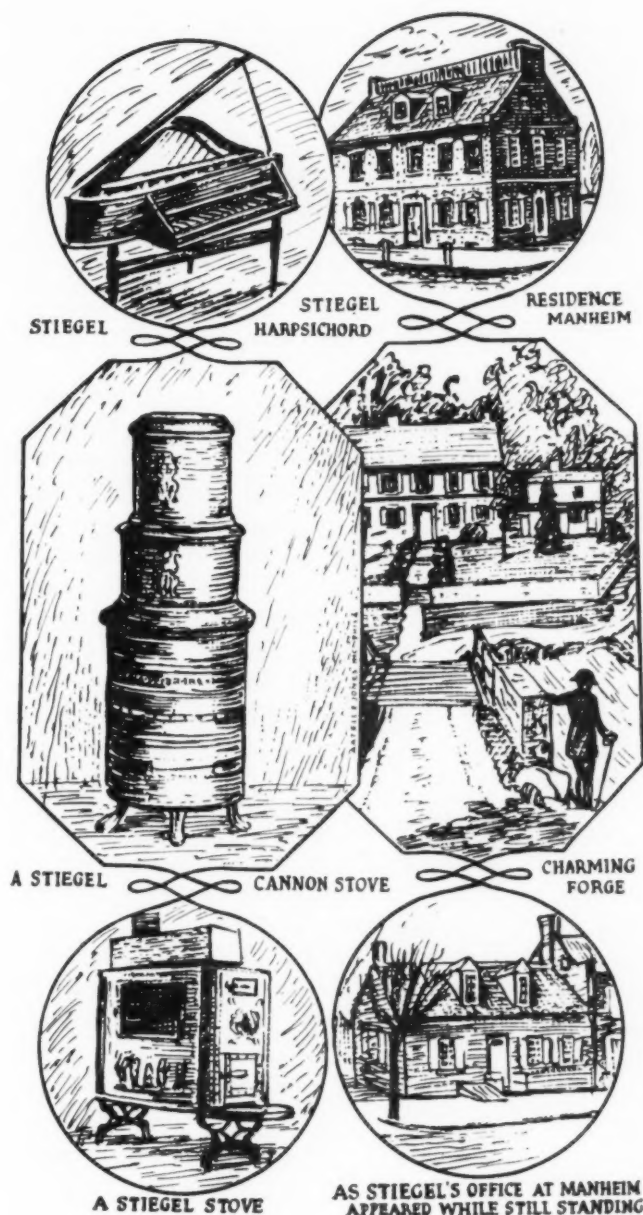
The "borough" of Manheim was founded by Baron Heinrich Wilhelm Stiegel, before the Revolutionary days, and it was here that the Stiegel Glassware, which is now so much sought after by collectors, was manufactured.

The manufacture of Stiegel Glassware was started about 1768. Skilled workmen were brought over from Europe by the Baron to produce this exquisite ware, which consisted of vases, pitchers, tumblers, sugar and finger bowls, salts, flasks, and wine glasses in a variety of patterns and colors. At one time this was the only glass factory in America and during the Baron's period of prosperity it was run to its utmost capacity.

The glassware found a ready market in New York, Boston, and Philadelphia and much of it was purchased locally. Many rare specimens of it may still be seen in the Danner Museum and in the homes of several citizens of Manheim. One of the chief characteristics of Stiegel glassware, besides its gorgeous coloring, is its remarkable ring like the clear notes of a bell, on being struck with a pencil.

In 1757 Baron Stiegel purchased from his father-in-law Hans Jacob Huber, one of the largest and oldest blast furnaces in the state of Pennsylvania. He tore down the old furnace and erected a larger one which he christened "Elizabeth Furnace" in honor of his wife. Here were cast those quaint old-fashioned stoves known as "Jamb Stoves." The Baron took much pride in their manufacture as is attested by the rather boastful inscription which he placed upon them. It reads as follows: "Baron Stiegel ist der Mon (Baron Stiegel is the man), Der die Ofen Giesen Kann (who can cast the stoves)."

The "Jamb" stove was a very primitive affair. It was walled into the jamb of the kitchen fireplace, with the back projecting into the adjoining room. These



stoves required neither pipes nor ovens; but improvements on these primitive affairs soon followed, which finally developed into the "ten plate wood stoves." These stoves, we are told, were regarded in their day as such curiosities that people often came from distant parts of the country to inspect them. They are large, square box-like affairs resting on curved scroll legs and weighed in the neighborhood of 650 pounds. A wood stove of this type in the Danner collection is adorned in front with a rural scene of a home and trees. The sides are decorated with rococo scroll work, a huntsman's horn and pheasants. Over the top, resting on a short section of stovepipe in front, and a slim iron rod in the rear, is a huge drum, resembling a hot water boiler. This contrivance did double duty as a stove pipe and a heater as well. Wood was the fuel used in this type of stove, since it was without a grate.

Visitors to Manheim may still trace the faint outlines of Baron Stiegel's mansion, which is incorporated in the south wall of a modern store building, by the

different kinds of brick used in each structure. The bricks in the walls of the mansion were a deeper shade of red and slightly glazed and were grouped in a less monotonous manner than the modern ones—that is, the bricks were occasionally laid in rows, side by side, the ends facing outward, to add variety to the others laid in the usual fashion. Existing photographs show the mansion to have been a plain, brick structure with a balcony on the ridge of the roof which ran the full length of the house, terminating at double chimneys on the north and south ends. Historians tell us that here the Baron's private band, composed of his workmen, often played and serenaded him on his return to Manheim from a tour to his estates situated in the South Mountains several miles distant. We are also told that the bricks of which the mansion was built were imported from England and hauled from Philadelphia wharves to Manheim in the Baron's own teams.

The town pump which stood near the northeast section of Market Square was a plain, simple affair and served mainly for fire protection, since nearly every householder had his own private well. These pumps were manufactured locally by one Henry Schwartz who seemed to have had the monopoly in the business. His pump works were located in the rear of his residence, the last house on the edge of North Prussian Street (since changed to Main Street). These pumps were made of oak logs hollowed out by drilling through them with huge augurs. The pumps were usually made in two or three sections securely joined together. Since the introduction of a water system most of these wells and pumps have vanished.

Following a road to the southwest, which leads from Manheim to Sporting Hill, a small village near the former town, one is apt to see and use one of the old types of covered bridge. Here a covered bridge spans the Big Chiques Creek, one of the few which remains. Covered bridges were made to serve a purpose by the early settlers. Snowfall in the winter months was so abundant that it was apt to pile up in high drifts on the bridges. To prevent such a blockade and to lessen the chances of having to rebuild a new one each spring, because the weight of the snow had destroyed the former bridge, they were thusly covered.

The limestone quarries and kilns today are operated by the third generation of the Gantz family on the outskirts of Manheim. Before the age of commercial fertilizers, other than lime, many farmers had their private kilns on their own premises. Occasionally in this day, one still finds them operating; though abandoned ones are more commonly seen by the roadsides. Even in their decay they speak eloquently of the fine craftsmanship of their builders. Some have round arches but most of them simply have a lintel over the top. A rude awning to protect the workmen from the rain, completed the front. These rude reminders of an age which is past, are often enhanced by a rank growth of woodland vines; and sometimes, by good sized trees whose seeds have found lodgment

and nourishment there many years ago. Rare ferns, too, find cozy homes in their crooked, stone walls.

The typical barn in the "Dutch" section is commonly spoken of as a "bank" barn. This term comes from a bank or incline of earth at the rear which leads to the second story of the barn where the hay is stored—the livestock being quartered in the basement which was usually built of sandstone or limestone. Over the entrances to the stables the second story extended six or eight feet forming what was termed the "fore bay." This served also as a roof in inclement weather.

Springhouses, the "frigidaires" of the early days, have not vanished like many other structures but function rather feebly nowadays. What a thrill it used to be long years ago, to be ushered suddenly from the sweltering sunshine of a midsummer day into the cool interior of one of these buildings! There was the inevitable wooden trough filled with milk crocks and perchance a watermelon or cantaloupe. Through an opening under the doorway, the water of the spring found its way to the nearby "run" (brook) in the "wis" (meadow), sweet with the odor of spearmint and sweet-flags.

The summer kitchen of the "Dutch" farmhouse was sometimes detached from the main house. It usually contained a commodious fireplace large enough to hold a stove, and which had doors that could be closed to keep the heat out of the main room during the warm season. These doors were also used in the early fall, after the stove had been removed to the main room, to prevent the escape of the heat up the chimney.

Pennsylvania abounds also in fine stone arch bridges; some antiques, and others built about 50

years ago. Near the village of Mt. Hope a few of these interesting structures remain, built of red sandstone which material was quarried locally in the South Mountains.

Mt. Hope Furnace is located on the edge of the South Mountains just where Big Chiques Creek emerges and flows calmly onward, towards the Susquehanna. The credit for having erected the first blast furnace within the limits of Lancaster County (as then constituted) for the conversion of iron ore into "pig-metal," belongs to Curtis Grubb. He was a native of Wales and was familiar with all the processes for converting the raw material into merchantable iron. He came to America about 1729, and purchased several thousand acres of wooded land for the purpose of securing material for charcoal. He built thereon Cornwall Furnace in 1742. In 1784, on the 22nd day of October, his brother, Peter Grubb, purchased from Peter Graybill 212 acres of land on Big Chiques Creek about three miles from the Cornwall ore mines where he immediately built Mt. Hope Furnace. These iron works were operated by the Grubb family until about 54 years ago when they were shut down never to be operated again.

It is regrettable, indeed, that due to a lack of appreciation and understanding of the arts and crafts of our forefathers, it must necessarily be destroyed. Architects and decorators have attempted to modernize those landmarks which our ancestors left, so that they would no longer appear "old fashioned." This fear of being old fashioned is what has literally deprived many an old community and settlement of its quaint charm, which it once possessed and which would have rendered it an "individualist" today.

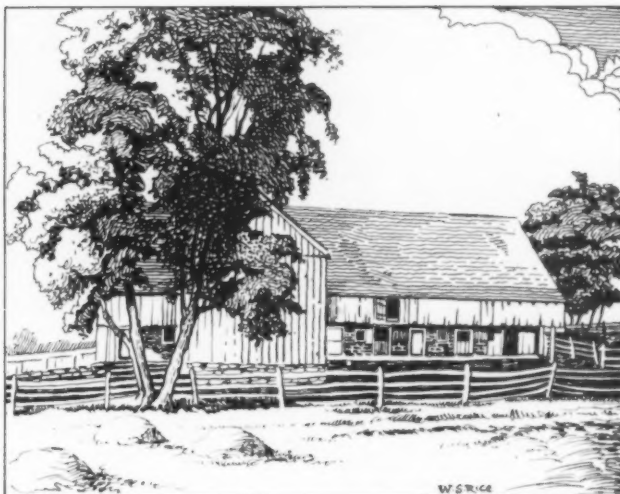


Old Pump—Dalsimer Farm. These pumps were made of oak logs, hollowed out by drilling through them with huge augurs. They were usually made in two or three sections, securely joined together. Note the stone smokehouse in the background





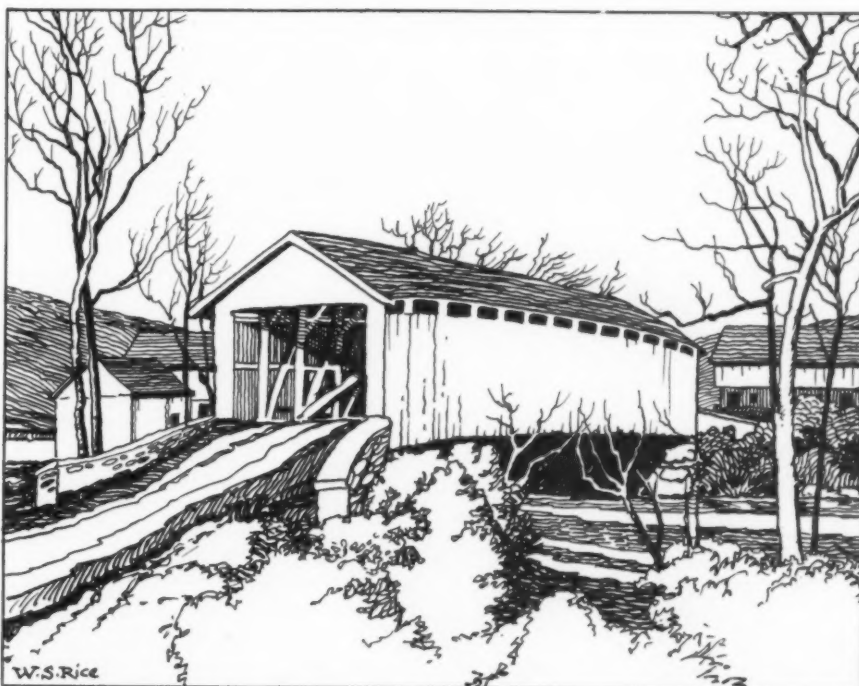
Abandoned Lime Kiln. Before the age of commercial fertilizers other than lime, many farmers had their private kilns on their own premises



Typical Lancaster County Barn. Often called a "bank" barn because of the incline of the earth at the rear which leads to the second story of the barn, where the hay is stored



Covered Bridge near Manheim. These shelters were made to serve a purpose against the severe winter snowstorms of the Pennsylvania region. They were a practical answer to a menace of snowbanks, an otherwise destructive and hampering force



Old Spring House. Spring houses were the "frigid-airs" of the early Pennsylvania-German settlers. The spring which flowed through one corner of the stone house kept the milk crocks and fresh fruits and vegetables cool



York County Farm. Typical Architecture and layout of the Pennsylvania-German farm. Compact, yet practical, these farmhouses were efficient and well-managed

WE ARE NEVER TOO YOUNG TO LEARN

M. CAROLYN GILLETTE, Great Falls, Montana



IT IS our belief that boys and girls are seldom given credit for their capacity of appreciation. Even in this day of emancipation of young art students, we often find them inhibited by the adult who underestimates their aesthetic, mental, and technical abilities. Too, we limit their field of endeavor by the belief that they are not interested in a subject not yet undertaken on certain age levels. With this thought in mind we have presented the study, appreciation, and construction of period furniture as a desirable activity for intermediate grades.

Our fifth year social studies setup is such that it is rather difficult to find many topics with which we may legitimately correlate art or art appreciation. After giving considerable thought to the situation, we decided upon the study of period furniture as a project for our fifth year students. We used the social science classes as our historic background and particularized our study through the use of the opaque lantern. Interest increased as we studied historic homes in and around Boston and Cape Cod. Especially did the children enjoy the colored views of the homes of Miles Standish, Priscilla and John Alden. In our discussion we brought out the fact that we trace certain modified types of furniture and architecture from our very early ancestors to the present day.

Here we met the beautiful and indispensable fireplace, fire screen, hurricane lamp, high boy, low boy and other interesting pieces of furniture. The children were intrigued with the very low ceilings, which we were sure some of our taller boys could reach with their fingertips.

Some pieces of furniture such as the ladder-back chair, corner cupboard, and hurricane lamp seemed to have a special appeal because of their descriptive names. The unfamiliar names of chairs we remembered through association, such as hepplewhite heartshaped, chippendale chip-carving, and wing-backed "because it has wings."

From the Cape Cod country we went to Mount Vernon, Alexandria, and the general vicinity of the activities of George Washington. Of course, Mount Vernon fascinated the children; one does enjoy meeting the familiar. From the moment we entered the large central reception hall (still via the opaque lantern) until we

overlooked George Washington's tomb from Martha's beautiful little gabled bed chamber, the children were spellbound.

After our lantern tour, we had one of our most enjoyable periods in which we discussed what we had seen, references we might enjoy from various sources, and period furniture to be found in the students' homes.

Now we were ready to approach the more practical problems attendant upon the reproduction of a colonial room. The class made a choice between bed chamber or library. For the walls we used chip board secured at the corners by three-inch strips of muslin pasted on the back as a hinge. We discovered that it is well to allow plenty of play between the boards to insure folding leeway. The walls were paneled or papered according to their use. For the paneled library we used white and several shades of heavy cream paper; for the bed chamber we made an all-over wall paper design with colored pencils or crayons. Of course, we were very careful to have these colors harmonize with the general scheme introduced into the rooms.

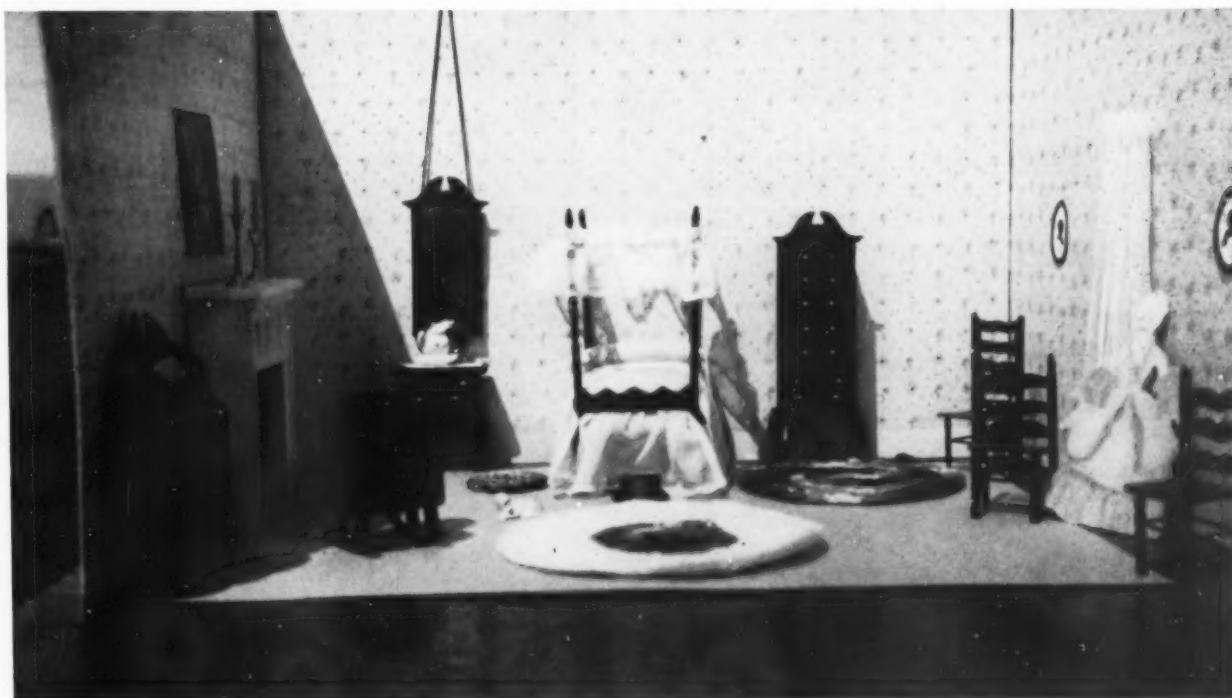
Balsa wood, carved with airplane cutters, small pocket knives, or razor blades (sharp only on one edge) has proven to be very satisfactory for furniture; doweling makes admirable bed posts. We found that the dressing for four posters must be made of sheer material such as net, organdy, or gift-wrapping paper; if the latter is used it is very important that the design be daintily scaled to the furniture.

Definite suggestions as to size are as follows: balsa wood, $\frac{1}{8}$ -inch thick; walls—sides, 16 by 17 inches; back, 16 by 22 inches; chairs, 4 by 2 by 2 inches; bed posts, 9 inches $\frac{1}{4}$ -inch doweling. No attempt was made to build to scale because the purpose of the project was that of appreciation rather than technical accomplishment.

Through this project we feel that our classes have had some live experiences with a worth-while practical problem. If art appreciation is truly an awareness of our surroundings, our children have grown appreciably. The carry-over has proven to be very gratifying. Many parents have expressed their pride and astonishment at the students' enthusiasm and discretion concerning a subject so often considered suitable only for secondary schools. Altogether this has been one of our most worth-while and enjoyable correlations.



Paneled library of the Colonial period. An interest in the descriptively named furniture, such as the ladder-back chair, the corner cupboard, and the hurricane lamp, was the determining factor in the students making this room in miniature



A Colonial bedroom. The four-poster bed with its crisp canopy, was made in miniature of doweling and sheer net-organdy. The all-over wall paper design was made on heavy cream paper with colored pencils or crayons

WHEN AMERICA WAS YOUNG

ALICE P. STEWARD, Director of Art ELLA ABBOTT, Teacher, Second Grade
Haverford, Pennsylvania



VERY clever unit upon colonial life handled by a second-grade teacher brought Abraham Lincoln, Betsy Ross and others before the class as living individuals.

Even the language, manners, styles, and customs were portrayed by the children with a marked understanding, the results of a few weeks spent upon the unit.

As a supervisor entering the room I was aware of the children's participation in the construction and decoration of a colonial fireplace near a clever corner cupboard. A canopy bed shaped from orange boxes was equipped with a patchwork quilt made by the girls. Also a bed warmer by the fireplace gave evidence not of an improvised box but of a complete understanding of the utensil and its use.

You know how children enjoy displaying their accomplishments. This teacher, too, realized this fact and the tendency was rewarded by a grand climax planned by the children themselves, while an audience of watchful mothers and fathers sat as a testimony of interest in the school life of their precious offspring.

A child dressed as Betsy Ross displayed, with an appropriate speech, the flag of her own making. Another as Abraham Lincoln gave his views upon the questions of the time. Mammy and her shortening bread was not overlooked, but the Virginia Reel was given with the dignity that only a second grader could muster. The girls in hooped skirts, while the boys wore knee breeches, jabots, and ruffles.

Such an activity program takes the teacher's time and energy as well as an understanding of the individual child, his abilities, and shortcomings. Such a pro-

gram promotes an atmosphere in which creative abilities play their part. Each child wants to do something, all participate, all benefit from the cooperative "lift the load" spirit. In this unit language as word-building, vocabulary, music, and the dance were involved, while construction with the use of tools, painting, and arrangement of selected articles became very important as a successful completion of a unified study that might have proved uninteresting and boresome to a second-grade child.

The outcomes of individual expression were most gratifying to me. Short creative songs expressed interest in music, while colored pictures gave marvelous expression to individual ideas gained during the group's study. The construction was for the most a result of the boys' urge to build, while the girls sewed or placed dishes or drapes.



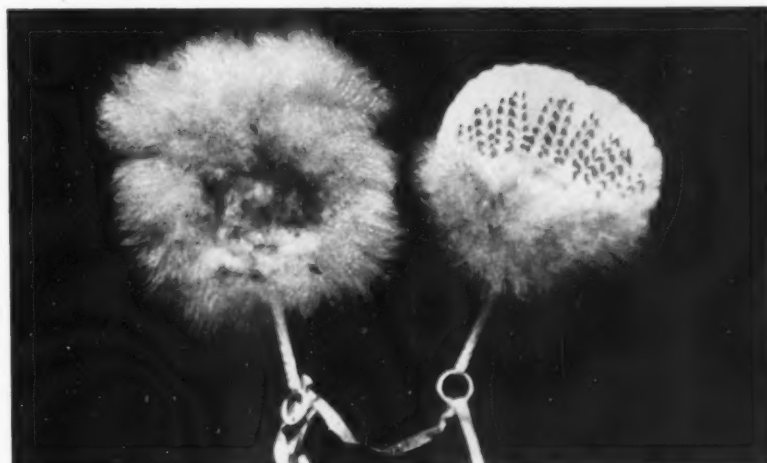
Throughout this unit one readily recognized the combination of creative teaching with creative experience, which definitely developed into creative results.

Above—A Colonial fireplace with a corner cupboard. The bed warmer indicates an understanding of the utensil and its use

Left—Colored pictures made by the students during the unit, gave expression to individual ideas gained during study and discussions in the classroom

ARTISTIC FEATHER FANS

KATHRYN K. SEAY, Tuscaloosa, Alabama



Fans have been woman's most intriguing article of apparel. During the Colonial and Civil War Periods, they were an indispensable part of every woman's wardrobe. Such beautiful fans as these pictured here, may have been the type used by a Colonial or Southern Belle

REVIVING an art of Revolutionary days, women in South Alabama are making and selling marvelously handsome fans, many being made of feathers taken from ordinary barnyard birds. Others are from the majestic peafowl and some from wild game birds in season, hawks, owls, and ducks or any other bird obtained.

Creating these fans is as much an art as fine needlepoint or tapestry and, as such, is being recognized by critics. To Mrs. Herbert Jones of Tuscaloosa goes the credit of finding and developing the art of feather fans. A lost art for a period of some years, Mrs. Jones has explored its possibilities, created an interest in it and now passes on the following for the sake of Art:

Feathers are carefully plucked from birds when mature. Then using a mild soap and water, rinse several times. Those colored by nature are used as plucked, but if colors are desired when the feathers happen to be white (which are lovely when perfectly clean), the next step is to dye them. This is an important and tedious step and must be carefully done. Those to be tinted are placed in a dye solution which is slightly darker than the desired color. Let them remain in this solution until they become the

shade you wish, then take out each feather separately, rinse and dry.

Foundation feathers come from wings and tail of the bird, the down and other trimmings from breast and legs. Rooster feathers used are the small, slender, glossy ones on the sides of the back.

"Ivory" handles are made from strips taken from the under side of long tail feathers of the peacock. These strips are woven around a cane reed. This cane is the beginning of the fan.

Now cut cardboard about half the size of the fan to be made. Then cut a pattern from rather thick paper larger than the cardboard and in the shape desired. Attach the short length of fishing cane, around which the strips have been woven, to lower end of the cardboard and sew on the feathers, from the handle upward. Make a separate cardboard for the fan's back, sew the feathers on as before.

Among the most beautiful fans are the ones with several inches of soft down placed near the handle, in same color as the more useful feathers higher up. A pure white, completely rose or cream color cannot be surpassed for beauty.

Try it. You will be surprised at their breathtaking beauty, and their adaptability to various costumes and usefulness.



Among the most beautiful fans are the ones with several inches of soft down placed near the handle, in the same color as the more useful feathers higher up



WHITTling, AN AMERICAN FOLK ART

MRS. JOHN C. CAMPBELL, Brasstown, North Carolina



Authenticated News Photos of New York

Students whittling in the great out-of-doors. This is part of the classroom of the John C. Campbell Folk School in Brasstown, North Carolina. Head of the Folk School is Mrs. John C. Campbell, who thought of turning the community's aimless Saturday afternoon whittling into an art. Hundreds of families who dwell in the mountain region of North Carolina, since have been given training and inspiration to turn out wood carvings which have a ready sale



Authenticated News Photos of New York

Mother and son, side by side at one of the whittling classes, turning out napkin ring animals



Mr. and Mrs. Clarence Flemming specialize in carving pigs. They whittle only when the weather is unsuitable for farming or other farm duties. Leisurely and interested attention to their work is fostered by Mrs. Campbell, who feels that undue urge for production makes for slovenly work

Authenticated News Photos of New York



Authenticated News Photos of New York

John Hall is fairly representative of the Brasstown whittlers. His "mad mule," sometimes carved in a sequence of animation, is a consistent best-seller with collectors. His wife helps by sandpapering one of the mules. Mr. Hall is teaching his young grandson, Carroll Hall, how to make a mule

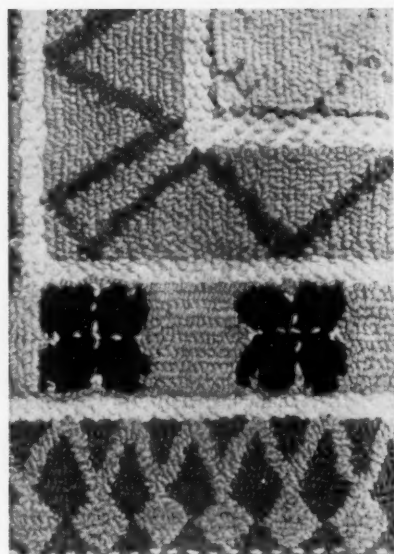


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Mrs. John C. Campbell reflected pragmatically upon one of the unproductive yens of the Appalachian mountaineer, which led him, on a Saturday afternoon, to cut his way through a store bench. The aimless whittling which traditionally is supposed to be the chief hobby of a substantial part of rural America, has been turned into a community asset at the John C. Campbell Folk School. Today, some thirty-five mountain whittlers sell their carvings to a market which cannot possibly get as much Brasstown work as it would like to have. To the school, Mrs. Campbell invited whittlers to attend wood working classes. They came in, slowly at first, men, women, boys and girls and turned from the cutting of store benches and sapling twigs, to the creation of artistic figures. Instead of pine, they cut, with ordinary pocket knives, the beautiful apple, cherry, walnut, and other native woods. The classes are informal. Students come in when they want to, and stay as long as they like. There are no technical nor textbook instructions, but a great deal of realistic comparisons



THE ART OF HOOKED RUGS

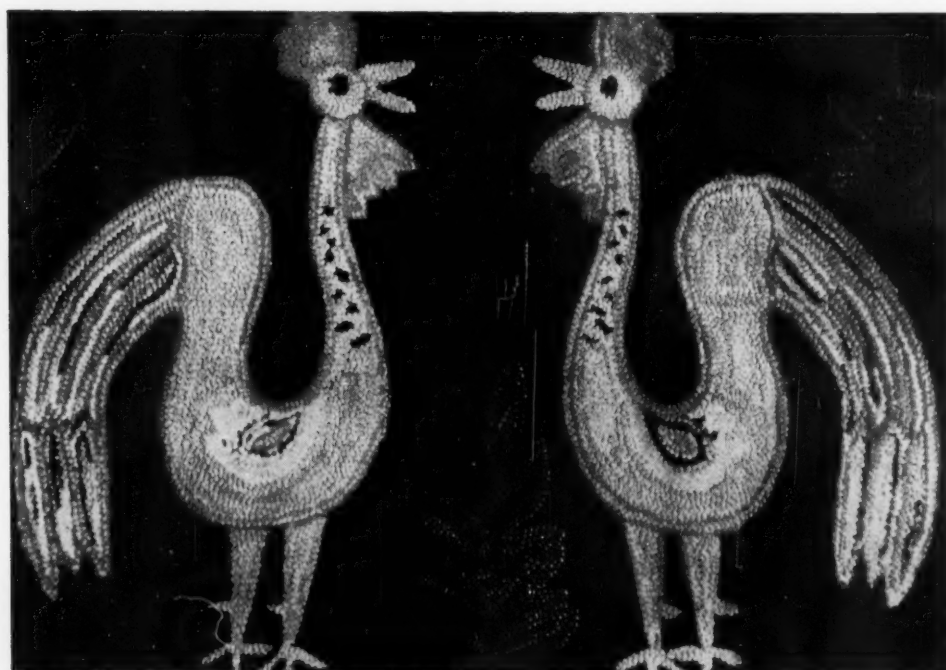


A hooked bed-coverlet of Spanish design. Spain's Art has been influenced by the people who in her history conquered and attempted to subdue her. From Moorish the Spanish adopted a method for producing their bed-coverlets, or "apulajharas." Spanish cod-fishers introduced the method to Nova Scotia and Cape Breton Island



Authenticated News Photos of New York

Women at work on hooked rugs. In spite of the planned production of the modern era, there are still numberless Americans who work by hand. Many men and women earn their living in fields of work that seem odd to the average man. Here the race is not to the swift, but rather to the skillful. The hooked rug has had a renaissance in interior decoration. Though many are machine made the ones that are made by hand are unrivalled in beauty



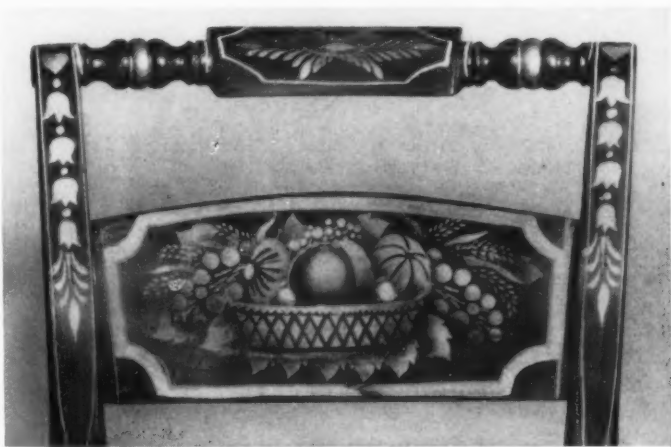
Above—Two Canadian Ojibway hooked rugs with interesting native designs. The stylized motifs are both simple and charming. In many homes today, may be found ordinary burlap sack stretched on a frame, and yards of colorful strips of cloth ready to be pulled through the sack, with a hook, in interesting designs

Left—Probably the most popular type of handicraft is the hooked rug. Made of odd bits of colorful material, they are very inexpensive and easy to assemble. This naive cock design was made in Connecticut

STENCIL DESIGNS AS DECORATION



Flower motif and seashell designs on early Colonial bellows. These designs were stenciled on by using the finger as a paint "brush." Because of this unique and unusual method of applying the paint, this craft was popularly known as the finger stencil method



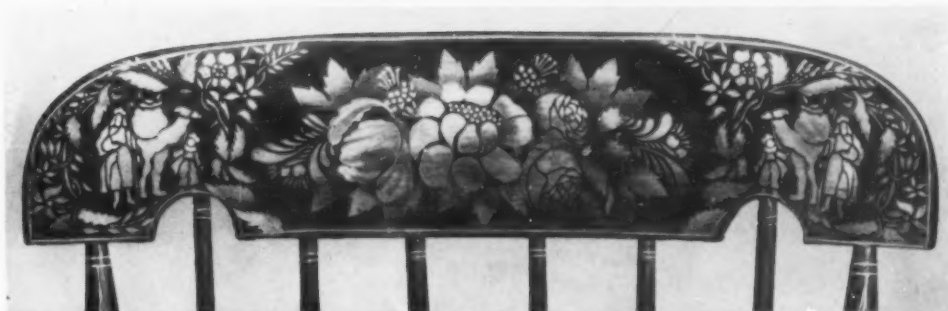
The backs of chairs were also decorated in this manner. Here a basket of fruits and vegetables, in a stylized pattern, form an interesting and unique design



A serving tray of the Colonial period, decorated with a flower motif. Pastel colors and shading against a dark background, give these designs a three-dimensional quality, which is their distinguishing feature

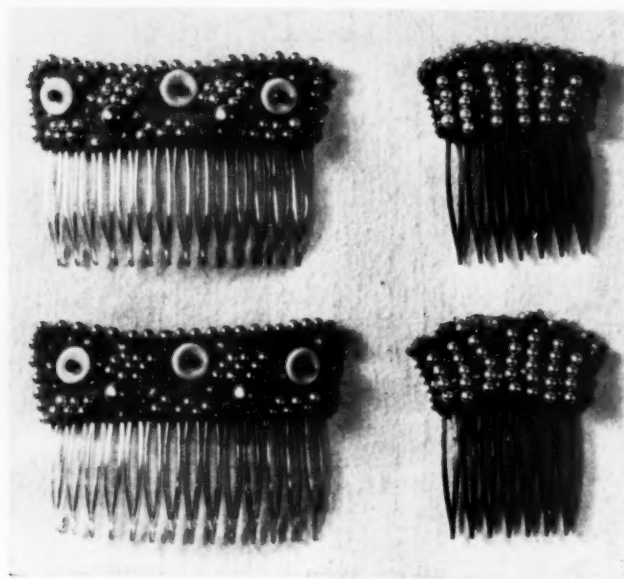


Flowers, human figures, and the camels, make this chair an interesting "fairy tale."



MODERN FOLK ART

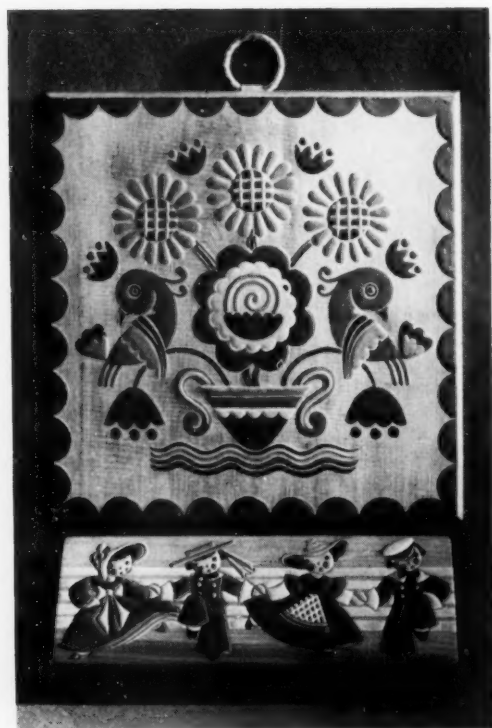
ESTHER deLEMONS MORTON, Palo Alto, California



Inexpensive, plain combs bought at any novelty or dime store, can be made distinctive and attractive by sewing colorful ornaments, beads, buttons, and so forth, on strips of felt, velvet or other heavy fabric and then attaching them to the top of the comb. The buttons or other ornaments must be stitched on the fabric before the back is added and it is stitched to the comb



Costume jewelry, made of scraps of felt, can be designed and decorated with peasant designs. These hat and lapel pins and combs make excellent gifts for any occasion. Make a pattern of paper of the desired shape. Indicate on this pattern the design in which you intend to sew the buttons or ornaments on the fabric. Mark and cut out the material. Sew on the ornaments. Make a backing, then stitch the two together around the edges, using beads to give a finished edge. Pad the center, put the hatpin head in place and fasten securely



Gesso craft lends itself well to simple peasant designs. Wall plaques for the kitchen or children's room, decorated boxes for jewelry and other small treasures, as well as desk sets, such as the ones pictured here, are easy to make and often solve a difficult gift problem



\$7,500⁰⁰ in Cash Awards

United Wallpaper, Inc. Announces

THE INTERNATIONAL WALLPAPER DESIGN COMPETITION FOR 1946

Closes August 31, 1946

RULES OF COMPETITION

1. Date . . . Entries must be postmarked not later than midnight of August 31, 1946. Winners will be announced by November 15, 1946.

2. Mailing . . . Address all entries to International Wallpaper Design Competition, 3330 W. Fillmore St., Chicago 24, Illinois, U. S. A. Name and address of contestant must be on outside of package.

3. Eligibility . . . Everyone, everywhere, is eligible except employees of United Wallpaper, Inc., its Advertising Agencies, Judges, and members of their families.

4. Judging . . . Entries will be judged impartially on the basis of originality of thought, appropriateness of design and color, color harmony, and suitability to wallpaper production. Decision of the judges will be final. Duplicate awards in case of ties. Designs not awarded prizes may be offered to sponsor at standard design fee prices. Winning entries become the exclusive property of United Wallpaper, Inc.

5. Specifications . . . Submit designs on illustration board or drawing paper to actual scale. In addition to background color coat, any number of colors up to twelve, may be used.

6. Size of Design . . . Width—must be either 18"–20½"–24"–27½". Height—must be either 15"–18"–21"–24".

7. Entries . . . You may submit as many designs as you desire. Entrant may win any number of prizes offered. Entrant's name and address must appear clearly on back of each design.

8. Liability . . . Entrants agree to submit designs conceived only by them, and to hold sponsor harmless from any liability connected therewith. Entries are submitted at entrant's risk.

9. Return of Entries . . . Sponsor cannot guarantee return of entries; however, sponsor will undertake to return safely, within a reasonable length of time, all entries when return postage and entrant's name and address is enclosed in envelope securely attached to back of each entry.

Purpose of Competition. United Wallpaper, Inc.—world's largest manufacturer of wallpaper and related products—is the sole sponsor of this competition. Its purpose is to stimulate interest in wallpaper design among artists and designers all over the world.

Through this competition, established artists and designers have the opportunity to gain worldwide recognition for their work. And new talent, hitherto unaware of the possibilities in the field of wallpaper design, has an unprecedented opportunity to be discovered and recognized.

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(to be selected from winners below)

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KITCHEN Wallpaper Design Award \$1,000.00

(In case of ties, duplicate awards will be made)

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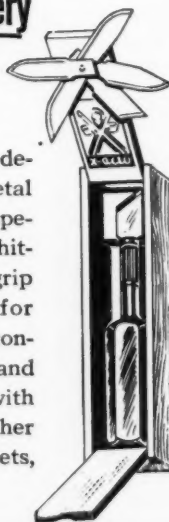
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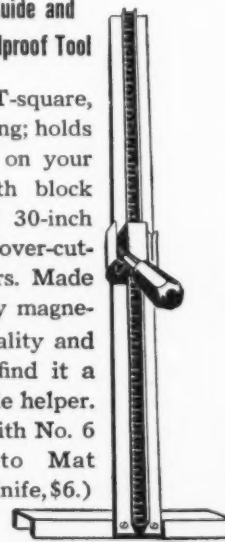
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WESTERN ARTS CONVENTION, St. Louis, Apr. 3-6
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★ And Josie Di Maggio, on page 266, gives an account of the "French Heritage in New Orleans," in which the meaning and pageantry of Mardi Gras is very intelligently described.

★ The Pennsylvania-German Art article by Mildred D. Keyser, Plymouth Meeting, and drawings by Zoe T. Kauffman, Cheltenham, opens an art field of great interest because of its highly cultural and historic value. These Pennsylvania Dutch settlers have taught us lessons of art appreciation while bringing their farm lands and stock into a high degree of productivity. Lessons of peace, prosperity, and perfection are integrated with the making of children's mittens, cookie cutters, pie crust, tombstones, barns, by these early settlers of Pennsylvania. There is much to be gained by a careful reading and appreciation of the homely arts illustrated by word and drawing in this splendid article.

★ Before they all disappear, art teachers should photograph or make drawings and mental notes of those American landmarks which have played so important a part in the history and development of our great Country. William S. Rice, our friend and contributor of blockprint and other articles from his workshop in California, has done just this by writing about some of the rich material of early days in Southeastern Pennsylvania. The illustrations make the historical article so much more valuable. What interest would be created and imagination inspired if every art teacher would take his or her camera, notebook and sketching pad, and focus them on everything "antique" in their neighborhood. School Arts will welcome such for its pages.

(Please turn to page 9-a)

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FRENCH HERITAGE IN NEW ORLEANS

(Continued from page 269)

to take possession of the city. He usually arrives on a boat, painted white for the occasion. The King's cortege follow him on another larger boat. When they dock, the King's trumpeters appear on the gangway, followed by the Dukes of the Realm. All are magnificently dressed in velvet costumes, embroidered in gold. They also wear wigs and richly laced cocked-hats. Then after a fanfare by the trumpeters, His Most Gracious Majesty, dressed royally and magnificently, descends from his boat.

The royal party proceeds to the City Hall, where a bare-headed Mayor presents a speech of welcome to His Highness, and then turns over the keys of the city to him. His Majesty and his Dukes next journey to the Royal Palace San Carlos, the St. Charles Hotel, where the afternoon is spent receiving distinguished people. In the evening, his program called for attending the theatre, accompanied by several members of his court. And thus ends Mardi Gras Eve.

Tuesday, Mardi Gras Day, found New Orleans a city of gay, colorful, expectant citizens, from very early morn until very late that night. Amid the booming of cannons on the hour, announcing the, beginning of a new phase of the parade the big procession awed its spectators as it slowly unfolded, hour after hour. The themes of the floats, like the themes to the Carnival Balls, varied from year of year.

At night there was even more sound of revelry, as the people danced and sang and joined in the merrymaking in the streets.

The Grand Procession started at 10.00 o'clock. At this time the King took his place upon the throne and His Royal Consort was seated beside him. Then at midnight a flourish of trumpets announced the royal supper.

After such a period of gaiety and festivity, the world must have truly looked like a somber place on Ash Wednesday. But in that traditional festive period, French Folk Art was born in America, a link with the old, a promise of the new.

In the **MAY** Number of **School Arts** there will be considerable information about **Summer Schools of Art, Drawing and the Crafts.** Be sure to see it.

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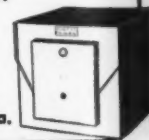
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★ Two articles which teachers of the younger groups will appreciate are found on pages 280 and 282. "We are never too young to learn," says M. Carolyn Gillette, Great Falls, Montana, and then to prove it takes her fifth year boys and girls on a "Lantern tour" to Cape Cod and Mount Vernon to absorb the fascinating artistry of our early settlers as shown in their furniture and household utensils. Then Alice P. Steward, Director, and Ella Abbott, teacher of the second grade in Haverford, Pa., had a wonderful time with their children who impersonated Abraham Lincoln and Betsy Ross as they reproduced by speaking parts and handicraft the speeches and flag of these best-loved Americans.

★ The Arts and Crafts of our own Southern States have much to be commended. In Alabama, the women are reviving the old art of making handsome fans; and in North Carolina the art of whittling finds ready pupils under the guidance of teachers in the Folk School of John C. Campbell.

★ Finally, "The Art of Hooked Rugs," will never lose its glamour; "Stencil Designs as Decoration" on trays and chair backs; and "Modern Folk Art" as applied to coiffeur and table and desk ornamentation have a delightful appeal.

This April issue of *School Arts* is simply abounding in historic and fascinating arts and crafts.

TEACHERS Exchange Bureau

Subscribers will find in this column notes about educational literature and the latest developments in art helps for the classroom. Readers may secure copies of the printed matter mentioned as long as the supply lasts by addressing TEACHERS EXCHANGE BUREAU, 101 Printers Building, Worcester 8, Mass., and enclosing a three-cent stamp for each item requested.

★ A monetary or other attractive incentive will often inspire most of us to better work. Such an incentive to originality in wall paper designing is offered by United Wallpaper, Inc., in the International Wallpaper Design Competition for 1946. There is no possible reason why pupils in any public school in the United States cannot, with entire confidence, take part in this entirely legitimate and stimulating competition. So much is being advanced by art teachers and other interested groups for home decoration, the possibility of new and attractive wall paper is delightful. *School Arts* hopes to publish the names of some of its readers among the successful participants in this competition. Write direct to 3330 West Fillmore St., Chicago, Ill., for all further information, or to *School Arts* requesting T.E.B. No. 461-H.

★ The Lily Mills Company, Shelby, N. C., have issued a Directional Booklet containing complete directions for twelve new designs in crocheted rugs, a novel crocheted "Scottie" toy for children, and eight colorful pot holders. These rugs and other items are as the book says, "A joy to make," and are certainly a joy to have about the house. The directions for making these things are so complete that nothing is left to the imagination. For 10 cents this booklet of 20 fascinating pages (Please turn to page 12-a)

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PENNSYLVANIA-GERMAN ART

(Continued from page 271)

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Bibliography:

"Tulip Ware of the Pennsylvania-German Potters," by Edwin Atlee Barber
"Consider the Lilies," by John Joseph Stoudt
"Home Craft Course Series," published by Mrs. C. Naaman Keyser

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See the MAY issue of School Arts for more Summer School announcements.

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★ We have seldom, if ever, seen a more colorful, well illustrated, and highly artistic Annual Report than that of the Devoe & Reynolds Company, Inc., for 1945. While the Balance Sheet is of more practical value to the publishers of the Report than its artistry, *School Arts* can recommend it to art teachers as a fine example of good planning, good design, good photography, excellent use of color, and withal a fine advertising piece. Apparently the public has found the value of Devoe products, since the "Summary of Results" shows a splendid increase in gross sales over the previous year. We suggest that you ask *School Arts* for one of these Reports. Ask for T.E.B. No. 463-H and it will be forwarded if available.

★ Those who use drawing, art, and craft material and supplies should have at hand catalogs of as many sources of supply as are available. *School Arts* is doing its best to acquaint Subscribers of these catalogs. Here's one that all should have—that of the Koh-I-Noor Pencil Co. "Any task which a drawing pencil is called upon to perform, can be satisfactorily accomplished" with one of the many styles of pencils manufactured by this Company. Ask *School Arts* for T.E.B. No. 464-H and one of these compact catalogs will come right along.

★ While you have your pen in hand add a request for T.E.B. No. 465-H. This will bring "The Story of the Lead Pencil" reduced to its most intelligible form, and a color chart of the Venus Coloring Pencil, both issued by the American Lead Pencil Company of New York. These items should be filed for reference when in need of new drawing material as well as correlation subjects in teaching.

★ Announcement has been made of the prize winners in the Airpainting Contest conducted by Paasche Airbrush Company of Chicago. Many hundreds of entries were received from artists in all parts of the United States as well as foreign countries.

Cash prizes were awarded as follows:

First Prize, \$250, to J. Greenleaf, Boston, Mass.

Subject: "Cleaves Street"

Second Prize, \$150, and **Honorable Mention**, \$50, to L. Westbrook, St. Louis, Mo. Subjects: "Summer Clouds" and "Village Church"

Third Prize, \$100, to Art Harder, Brooklyn, N.Y.

Subject: "The World with Art"

In connection with the announcement of the contest winners, J. A. Paasche, President of Paasche Airbrush Company said "This Company conducts Prize Contests from time to time for the purpose of bringing out talents of artists skilled in the use of "air" so that these may be stimulated and help to inspire future artists to cultivate this art. When fully developed, airbrush art can produce unlimited results never before thought possible. Contributions in this endeavor are of great importance to all artists' progress and success." Ask *School Arts* for more details of this matter by reference to T.E.B. No. 466-H.

★ *Universal Handicrafter*, magazine of the Universal School of Handicrafts, New York, reports that the School has enrolled Student No. (Continued on next page)

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Members of Universal's Board of Trustees now include: Col. H. Edmund Bullis, War Department, Washington, D. C.; Robert C. Cook, director, American Eugenics Society; Dr. Ivan H. Crowell, Director of Handicrafts, Macdonald College, McGill University; Pierre Drewsen, chemical engineer; John Phillips Grant, investment counsel; Albert E. Hamilton, consulting psychologist and director, Hamilton School; Arthur Huck, executive director, The Children's Aid Society; Dr. George Lawton, director, Old Age Counselling Center; and Victor H. Scales, public relations counsel.

Students now engaged in courses at Universal come from China, Canada, Virgin Islands, Bermuda, Iceland, India, Persia, and other countries.

Universal has established exchange scholarships with Macdonald College of McGill University, leading Canadian handicraft school. First Canadian to study at Universal is Miss Francise Wren, member of the Macdonald College faculty, who is specializing in leather techniques.

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(Continued on next page)

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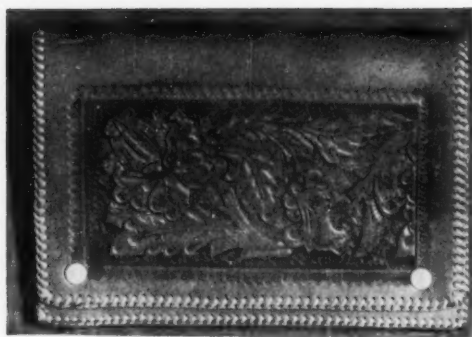
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NEW BOOKS for the Art Teacher

All books for review should be mailed to Book Review Editor, *School Arts Magazine* Stanford University, California

VELAZQUEZ. Published by Oxford University Press, New York; Phaidon Press, London.

A complete edition by Enrique LaFuenta of the Painting and Drawing of Velazquez. There are 155 plates, six of which are in color. Introduction by Enrique La Fuenta, catalogue of Paintings and Drawings and chronological table of the Life of Velazquez are included.

The secret of Velazquez lies precisely in an accumulation of qualities, not evident at first sight, clarity and simplicity, in which nothing is lacking or superfluous, everything is in its right place, and the absence of friction, the smoothness of working, tend to lull us into a notion of difficult ease. There are no fancy tricks in Velazquez, no wax model effects, no bravura. Persons and things are presented in their integrity, fixed not in their passing banality, but in a definitive, significant gesture. Underneath the calm bearing of his figures there breathes, not only flesh and blood, but a soul that seems from out of the picture to be questioning us as it questions itself, on the stupendous miracle implied in its own existence, its own living consciousness.

The analysis of Velazquez' art is not exhausted when we find its deepest roots in the anti-idealistic "salvation of the individual." There remain other subtle values which enrich and vivify it.

The book is 14 by 10½ inches in size.

AN INTRODUCTION TO ARCHITECTURAL DRAWING, by Wooster Bard Field. Published by The McGraw-Hill Book Company, 330 West 42nd Street, New York. Price, \$3.00.

A book that will give you the fundamentals of architectural drafting for a foundation towards a great field of delightful and worthy endeavor. It will thoroughly acquaint you with the use of drawing instruments and with the theory of orthographic projection and its application to all possible conditions. This study develops in the mind of the student the ability to visualize the conditions he expects to create. Thinking of the building rather than of the drawing that describes it. Over 235 figures of illustrations which gives you helpful step-by-step instruction.

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MEET THE AUTHOR AND ARTIST

John deLemos has had a wide experience in teaching and supervising art, drawing and crafts. For several years he was Supervisor of Art in Alameda County, California, where he introduced poster work and handicrafts. He was head of the Design, Poster and Crafts Department at Polytechnic High School in San Francisco during which time he organized the Poly Poster Club whose members won many awards in contests.

At the San Francisco Institute for Art he introduced Advertising Art and Poster Work into this fine arts school with enrollment in this new course jumping from 15 to 50 in the first few weeks. Taught Poster, Commercial Art and Lettering at Chicago Summer School of Applied Arts to classes of Art Instructors and Supervisors from all parts of the United States.

Because of his success in poster instruction, he was asked to become Director of Art for the Latham Foundation. During the past fifteen years, he has conducted International Poster Contests for entries ranging from Kindergarten to Professionals.

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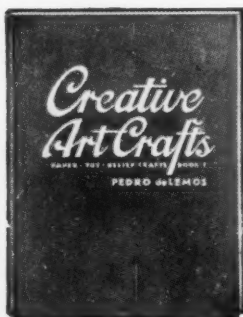
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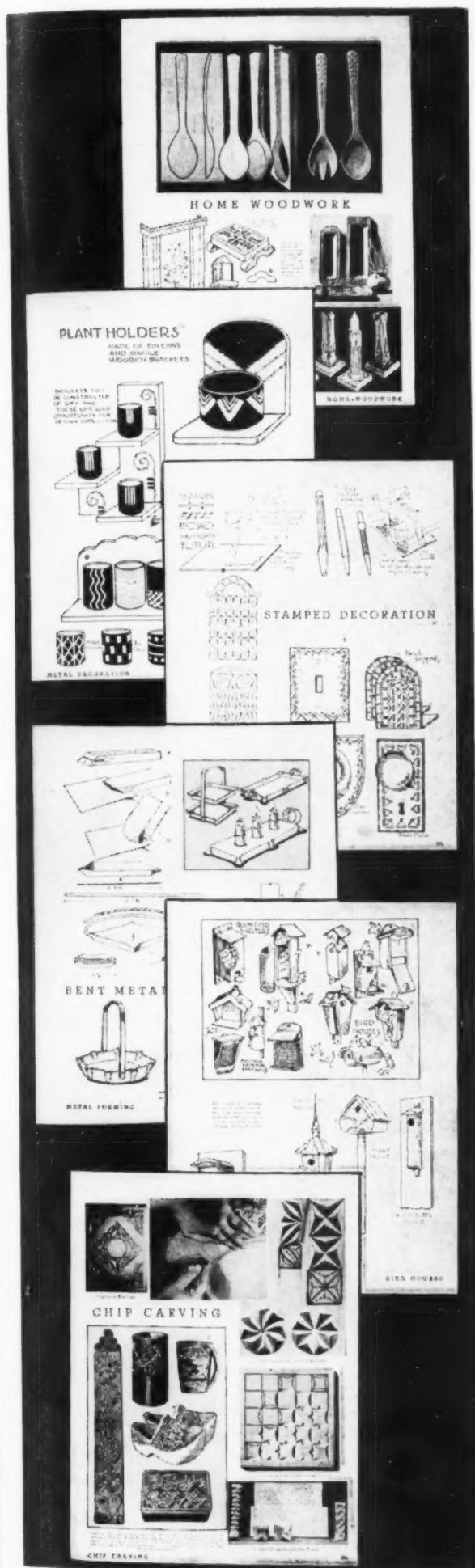
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